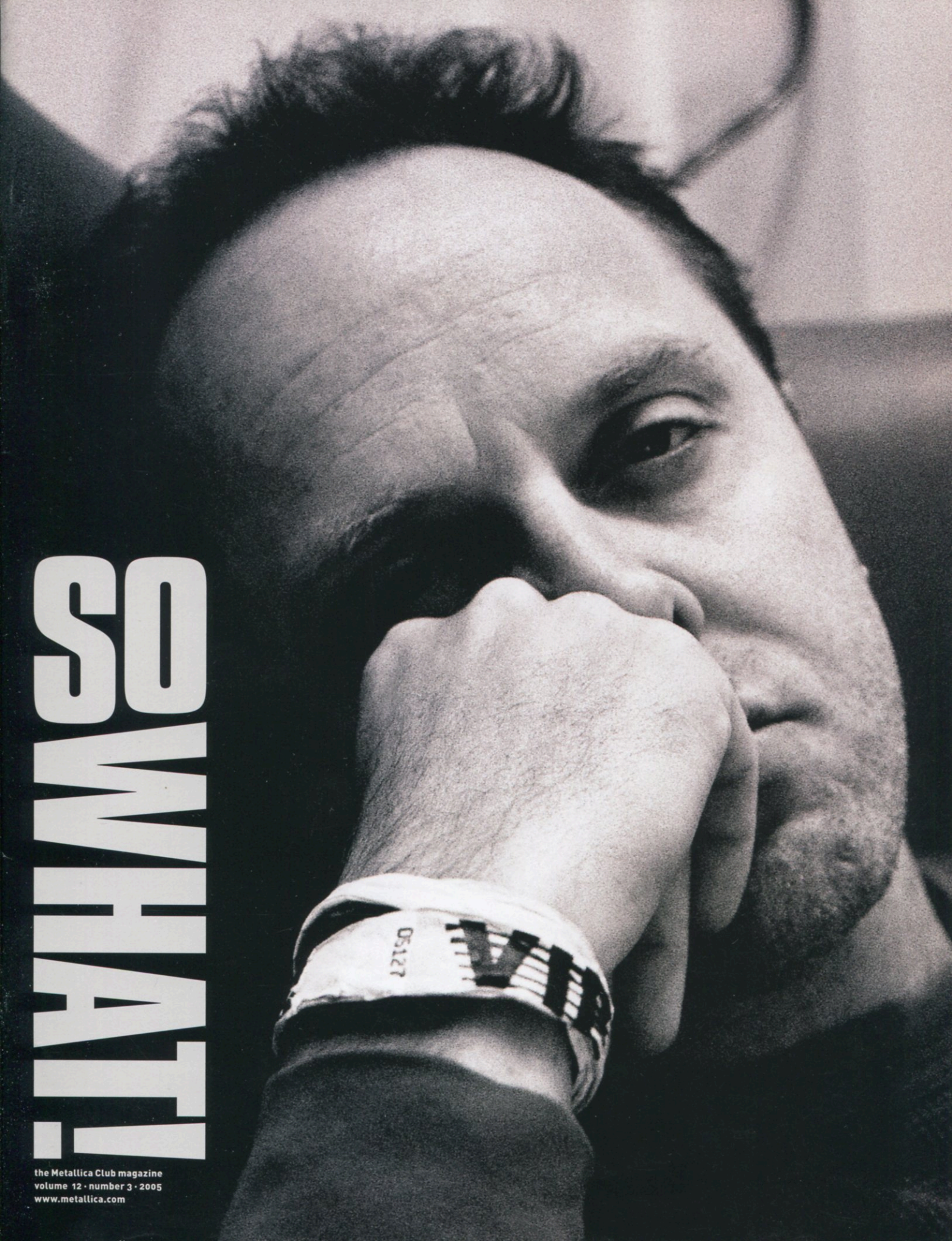
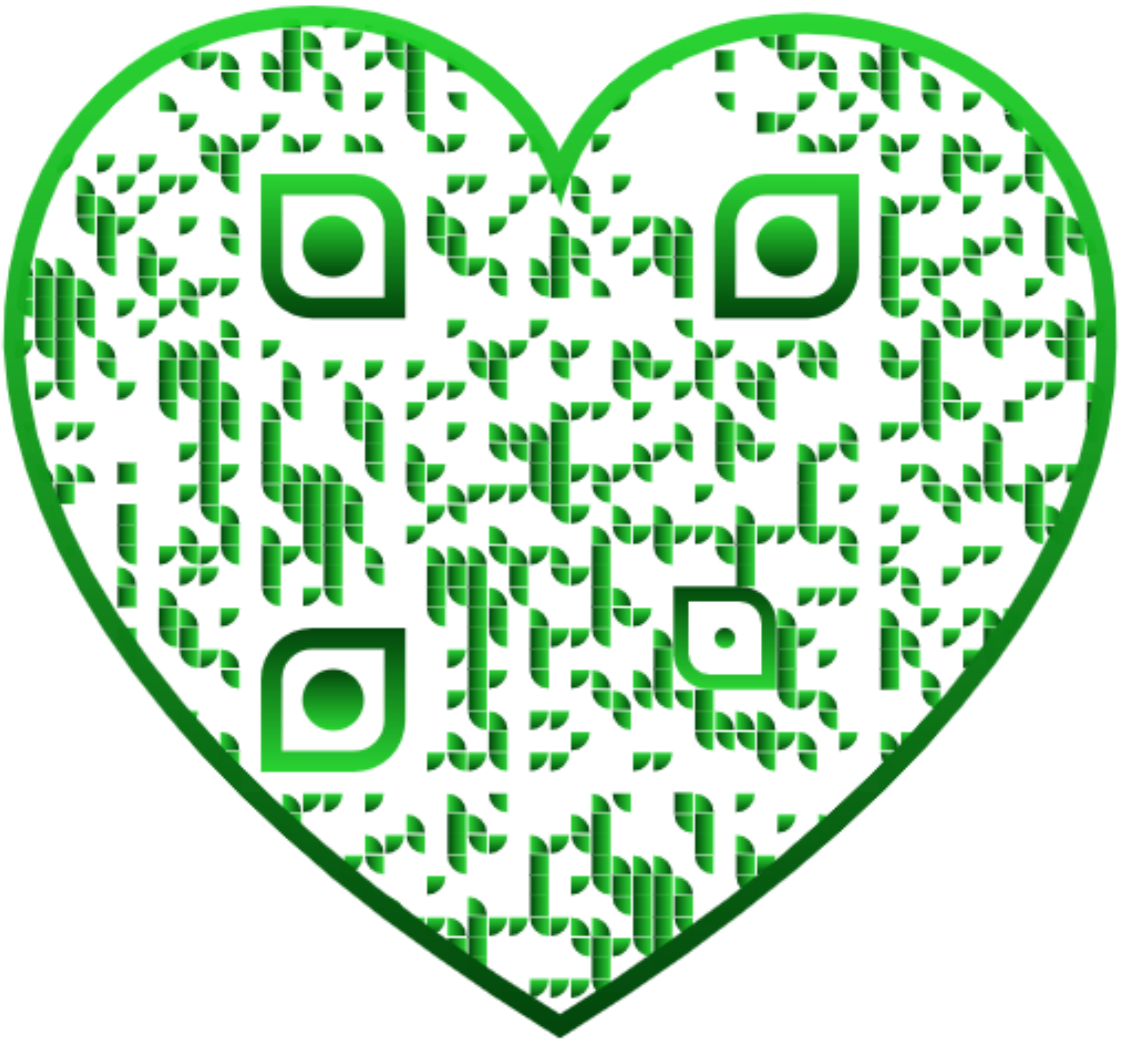


# SWHAT!

the Metallica Club magazine
volume 12 · number 3 · 2005
www.metallica.com



8

36

# SO WHAT!

THE METALLICA CLUB MAGAZINE · VOLUME 12/NUMBER 3/2005

THE METALLICA CLUB
PMB #194 • 369-B Third Street
San Rafael, CA • 94901-3581

Overseas fans, please include an international response coupon

We may also be reached at: info@metclub.com
or by FAX at (415) 458-1752

For those who are connected to the WEB check out our WEB site at: http://www.metallica.com

For up-to-date news on the world of Metallica check out our 24-hour NewsLine at (415) 458-1751

## FEATURES

8 **LARS ULRICH, THE SO WHAT! INTERVIEW**
Late one September night, under the cover of Marin fog, Lars Ulrich meets with our editor for an interview of unmatched candor.

36 **AN UPDATE ON ROB TRUJILLO...BY ROB TRUJILLO**
What's been up with Metallica's bad mother-plucker? Rob takes a break in his break to explain for himself.

## DEPARTMENTS

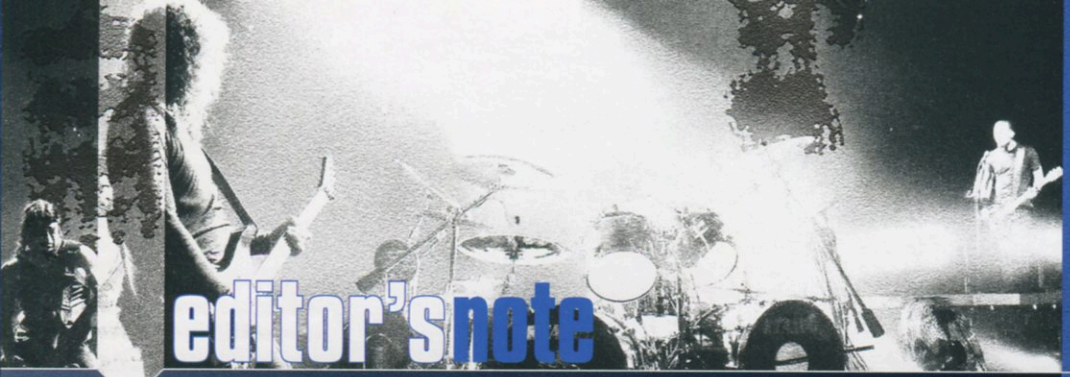
3 **ENTER MAILMAN**
Please keep those pitbulls on the leash!

6 **SHORTEST STRAW**
Throw away those lottery tickets, the Straw man is in the house.

7 **CLUB NEWS**
The latest skinny on the phat front.

42 **AND NOW...CATCHING UP WITH JAMES AND KIRK**
Captain Kirk, Captain James and Captain Kirk, please report to the bridge.

46 **EYE OF THE BEHOLDER**
Your over-the-shoulder Beholder holder.



# editor's note

During the summer of 2004, Lars Ulrich was coming under increasing pressure. Life and its various avenues were closing in on top of him, simple things were becoming complicated, and it was patently obvious to those around him that the man needed whatever support could be offered.

For my part, that meant leaving him alone and giving him some time away from the 500 Sponsor Section calls, the 283 Whiplash demands and the 26 interview requests. He wants to do them all, and he wants to do 'it' all, but as we've often agreed, being that I'm on the doorstep, it's always easier to push me back a day as most media matters come intertwined with travels and therefore inflexible schedules. Thus the phone calls, thus the traveling, thus...

But I knew that my phone calls and 'thuses' were not needed, and y'know what? I figured that for all the brilliant contributions the man had made over the years, we could all give him a break. Thus (!!!) it was James, Kirk and Rob who stepped up and in to help relieve the pressure in all senses (including absorbing my phone calls and, err, thuses!)...it's what good family does. They step up, quietly and without fuss, to help each other out.

I knew it would only be a matter of time (and not that much of it) before Lars would be back in action. And as you can see so far this year, it is Lars who is around whilst the rest of the guys take some well-earned time away from band life. You saw him give up some family time with you in the last issue. And now you will see him giving up some deep, heartfelt thoughts and opinions on everything, from Summer 2003 to the present day. You don't need me to tell you that, being Lars, he gave it all up too, no half-measures.

We were joking around on the phone a little while ago. He'd just seen the layout for the interview, and he said he really liked it and only wanted to change a few small things, nothing major. Now, I fancy myself as a photographer (don't know if I am one, but I enjoy the pretence) so I couldn't miss the chance to fish for compliments, telling him how wonderful the photography had been given my minimal equipment and experience. He laughed, and in typical Danish reposte, said that it was the subject of those photos which made them so interesting.

As much as I wanted to carry the joke on, I checked myself... because far from being funny, he was absolutely correct. The subject of those photos does make them interesting. And that is because the subject of those photos is interesting. Very interesting. And by the way, if you want the full monty on what happened at Donnington, this is the only place you'll get it!!

'Til next time, thanks and see ya,

Steffan, Editor SW!



# SO WHAT!

**PUBLISHER**
The Metallica Club Inc.

**CLUB PRESIDENT**
Vickie Strate

**EDITOR**
Steffan Chirazi

**ART DIRECTOR**
Mark Abramson

**DESIGN CONSULTANT**
Rose de Heer

**PROOFREADER & EDITORIAL ASSISTANT**
Suzanne Howard

**MERCHANDISE MANAGER**
Toby Stapleton

**MET STORE ONLINE ADMINISTRATOR**
Danna McCallum

**MERCHANDISE ASSISTANT**
Rick Hardin

**MEMBERSHIP, EDITORIAL ASSISTANT & CUSTOMER SERVICE**
Samantha McNally

**METALLICA.COM**
Jeff Yeager

**CONTRIBUTING PHOTOGRAPHERS**
Michael Agel, Steffan Chirazi, Jeff Yeager

**COVER PHOTO**
Steffan Chirazi

**SUBMISSIONS**
Please address all submissions to the relative departments at the Club address. Always include your name, membership number and address. You can also e-mail both letters and images to info@metclub.com. We regret that we cannot return any submissions.

**MEMBERSHIP INFORMATION**
Contact us at the Club address or on-line at www.metclub.com for full details on Standard and Premier memberships. Overseas fans, please include an international response coupon.

**THE SMALL PRINT**
Editorial contributions are encouraged and accepted. By sending such materials to the Metallica Club, you hereby grant an irrevocable and royalty-free license to the Metallica Club to use, copy, reproduce, publish, display, and to make derivative works of, such materials. Publisher disclaims all responsibility to return solicited or unsolicited materials and all rights in portions. Any views or opinions expressed in any advertisements, signed columns, letters, articles, photographs or any other published materials are those of the artist or author and do not necessarily reflect the positions of the Metallica club. Any materials received by its editors or the Metallica Club Inc. are assumed to be intended for publication and reproduction in whole or in part and therefore may be used for such purposes. All materials become the property of The Metallica Club Inc. Nothing may be reproduced in whole or part without written permission from the publisher. Well, you wanted an in-depth Lars story and you got an in-depth Lars story, but I'll bet you cannot even begin to guess what 'tidbit' of information he wanted me to put in here which, on the grounds of good-taste, I refused to do, much to his chagrin.

# enter mailman

### MIDDLE EASTERN METALLICA MASSIVE!

In extremely robust step, Some Kind of Monster is available here in Saudi Arabia with Arabic subtitle. This is very important event and it will rock the whole country—Metallica is the first band in Arabian countries—I never thought that can happen. The company who fulfilled that project is Video Master:entertainment @videomaster.com

Naif Gobory,
Saudi Arabia

*ED: A major event indeed. Nice one!*

### RAISED ON RADIO

Hey guys. I'm George from South England and I just want to say that the all 'Talli station RUUUULES!!!! as do many of the other stations. Just thought I'd say that and thanx for introducin' me 2 it. C'yaz.

George Greaves
Portsmouth, UK

### STAR SCHLEPPER

Hi guys!! It's me Richie T., Prez for "Made in L.A. Militia" Chapter in So. Cal. Did you know that a certain band member worked here in Santa Fe Springs, CA back in the early '80's? The name of the place was Steven's Label. There was this skinny kid with long stringy blonde hair that worked there who kinda just schlepped around telling everyone he was in a band and was going to be famous. He worked there for about a year. His name: James Hetfield. I realize it now after all these years, and had to confirm it before I told you. What a trip.

Richard N. Tamoush
Northridge, CA

*ED: Excellent stuff! Anyone else got stories like this? Let us know.*

### ROB – A FEW KIND WORDS

On the club forum, 'Poor Posting Me,' it's often mentioned what a nice fit Rob makes within the band. Watching Rob onstage with Metallica... Let me say it like this, I don't feel like I'm watching a replacement, or that I am watching 'the new guy.' I feel like I am watching an intense musician who is so in the pocket with what he is doing, it's hard to believe that he hasn't been there from the start. Robert is not a replacement for Cliff or Jason. He's Robert Trujillo, and I firmly believe that he's saved the three men I respect and adore so much. He's Truly saved their asses. He Truly has impressed me personally and musically. And he Truly belongs in Metallica. Love and respect to you Robert, I'm glad you're here!

Laura Mazerall
Dorchester, MA

### JAMES HETFIELD IN GRAFITTI SHOCKER!

Hi there Metclub,
Thanks much for the new membership card 2005 and the nice t-shirt. I was also looking forward to receiving a nice picture of James, but what did he do? WHAT DID HE DO WITH IT?! He made an abomination of this great big size photo! It would have been awsome to get a nice picture of him which not everybody has. Anyway, hopefully next time, in a few years, when you guys at Metclub send out pictures of James again: PLEASE, PLEASE take all Eddings away from him, don't let him touch it. Take care and always yours, Marlies.

Marlies Fiederlein
Mannheim, Germany

*ED: Errr, that's really how he looked on the day that shoot took place honest he didn't doodle a thing.*

### ULRICH APPRECIATION

Just finished reading 12.2 and I have to say I am very impressed. The rich history of the Ulrich family is a representation of what we as people should know about our own selves. As I sat and read the questions and replies, I felt that there were some things I should be asking my parents and grandparents about. For everyone out there that hates Lars and sees him in a bad way, shame on you. This issue right here defined for me what being a genuine person is. To reveal your family's inner story and share it with your fans, is something that I truly feel brings us fan club members closer to Lars and his father, Torben. Thank you SW! and the Ulrich family for bringing us closer to our favorite drummer. As a suggestion, and only a suggestion, we could do a four-part series on the families of the other members. To understand people, we not only need to see what is shown to us on the TV or radio, but we also need to see the band as real people. They have heard our tales of how we met them, I think it's time we met them like we never have before. Thanks for reading, I know it's long but I am really touched by this issue. Thanks again!!!

Joeseph Olivo
Lansing, MI

*ED: Thanks for the kind words and great idea in theory Joeseph, but really, being the individuals they all are, each band member gives of themselves in different ways, and I think this issue will be unique to Lars and Torben in style and design. Having said that, in the future it would be nice to do some band-member specific issues again.*

### POETIC, HEARTFELT, COOL & (HOPEFULLY) POSITIVE

in my life metallica has been a part of me since the day i start it getting to metallica it has became my life i died almost two times in my life and metallica is one of the things keeping me alive right now and today it hurt me when i just try to kill myself when i hear metallica or something it keeps me alive right now i wish i can see metallica live: just one time is all I'm asking i just hope i can talk to metallica one time just tell them how i feel and let god grab me and take my life thanks a lot guys for keeping me alive today thank you.

Kevin Stanford
Sulphur, OK

*ED: Kevin. First of all, thanks for your letter. I didn't change the way you'd written it – it seemed to have a personal 'beat' to it. Secondly, superb that Metallica have impacted you in such a positive way. Thirdly, try not to let God grab you and take your life any sooner than when you're an old, old man. There's a lotta good stuff out here partner, and you're part of that! Be well.*

### KIRK – THIS ONE'S FOR YOU

Dear Metclub. I've been a fan of Kirk Hammett's since I was six years old and on September 28th, I turned 21 years old. (Kirk probably feels old now.) I have been raised to be a lady and to be proper and gracious when there's company. Thank God Kirk came into my life at a young age! I went to military school for discipline and had manners school to become presentable and it was so boring. I was able to learn how to be creative and different with Mr. Hammett's help. My parents hoped it was a phase when I was younger and my mom even

took me to some concerts, but now they are freaking out. Kirk's influence has stayed with me through college and they are so upset. It's awesome! I'm the little wierdo of the family. Instead of getting most likely to succeed in high school, I got most unique. I was in the school plays, I went to a liberal arts college for some time, and I have what my mother calls "the biggest collection of freaks" for friends and they are so much better than the norm. I wear whatever I feel like wearing and my dad asks me time and time again "when are you going to grow out of death and destruction? Don't you want to be a lady?" And I get to say every time "No thanks. I'm happy this way." I just want to thank my second dad, Kirk. He taught me things no one else in my family would have had the balls to teach me. I still clean up well and have an excellent presentation when company's over, but I have more of a colorful life because of him. Thank you so much! And Lani, you better take good care of him. He's one hell of a guy and he means the world to his fans. (especially me!) Love,

Erin T
Fairfax, VA

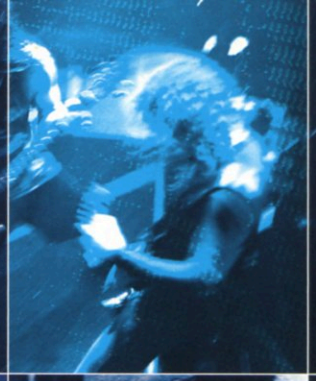
*ED: Right on Erin. Kirk is, indeed, a wonderfully rounded and vibrant chap who also has fine taste in horror. And anyone who can return from the biggest tour in the world in the biggest band in the world and sign up for SF State classes to find their feet again is pretty fucking cool!*

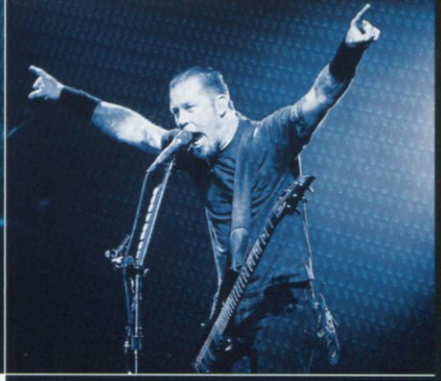
### IN MEMORY OF MICHAEL

My older brother, Michael, passed away last June, at 27. He was a true Metallica fan; a true "metalhead." He got his Club t-shirt the day before and he wore it once, the day before he passed away. I made my Mom agree to bury him in it because Metallica was his favorite band of all time. He wanted his tombstone to say 'live life, rock on, Metallica,' but his tombstone is now being planned out other ways.

I just wanted to tell the band that they meant a lot to him. He had a lot of 'disablities' but they never 'disabled' him from doing anything. He was always at every Ozzfest and Metallica concert nearby. He flew to Hawaii (from California) to see and meet them through the Make-A-Wish Foundation. He's met them a total of 5-6 times.

I just really wanted them to know there was a true, true fan out there and they'll







always be in his heart. He prayed for them through their hardships and always supported them. He was a loving soul and I just really wanted to share that with them.

Celicia Alaniz
Orange County, CA
(Michael Angel Alaniz Jr.)

## enter mailman

### 'SLETTE' FORHELVEDE

Hi People (Lars). In the last SW! you talked about your teddybear or whatever, that you called "Slette." And your father said he didn't know what it meant in any of the languages he knew. So I have to say that I'm a little dissapointed in Torben (not really) because he had obiviously been to Norway and Oslo a lot. And "Slette" in Norwegian means "delete." "To delete – å slette," "delete that – slett det." So there's a little Norwegian lesson for you all. Much love.

Philip D. Eliassen
Oslo, Norway

### TURKISH 'TALLICA FEELINGS

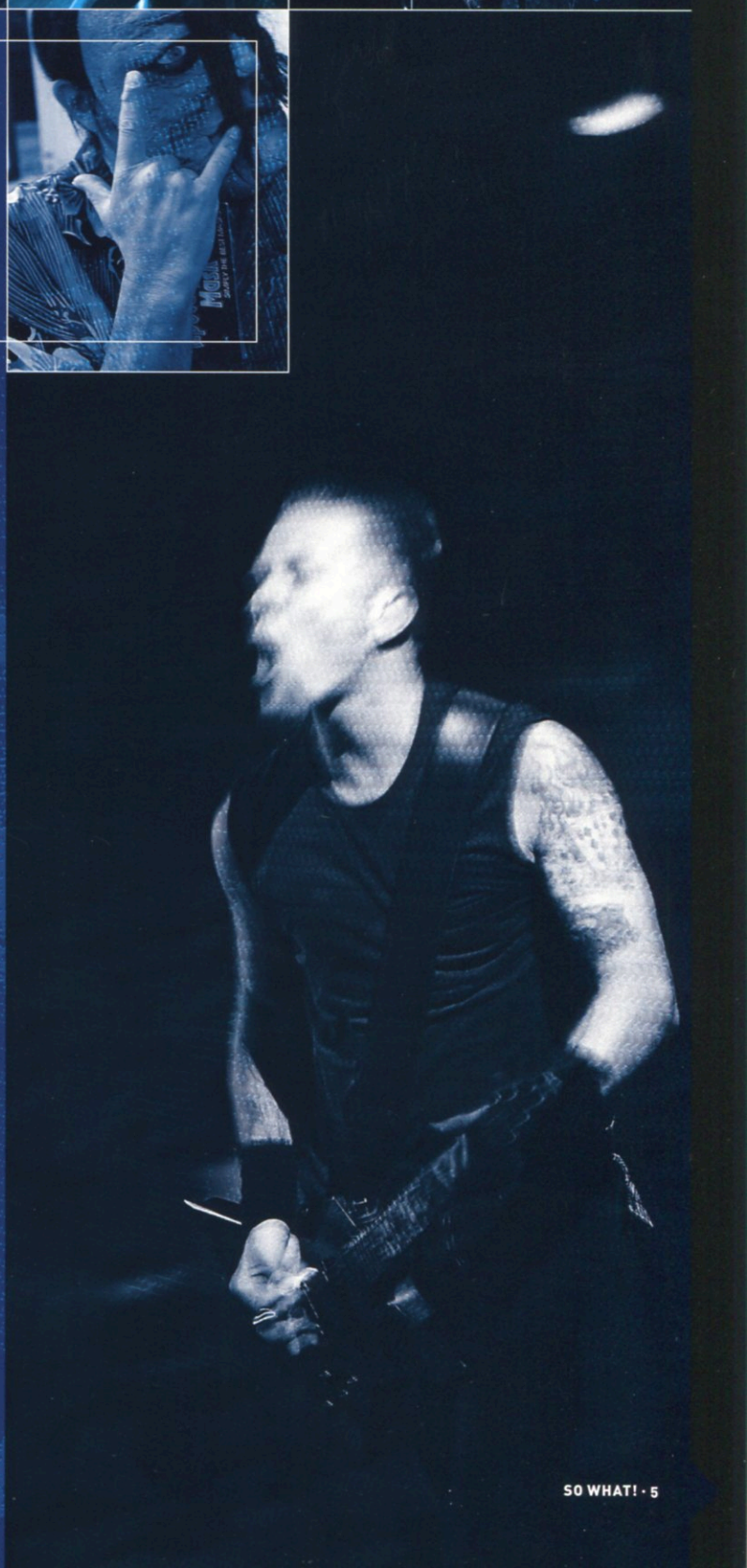
Just wanna say one thing, not because Metallica is my #1 band, but just after I listen to Metallica, I can't listen another band. The reason is absolute quality of the melody, riffs, solos, whatever... "St. Anger" is a kick-ass album exactly, but I really miss your solos Kirk!!! I love ya Boyz!! Thanks for your music!

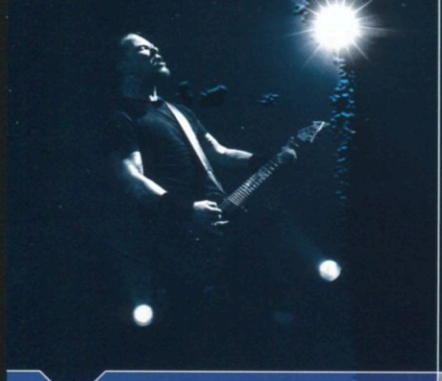
Melis Erdemli,
Sakarya, Turkey

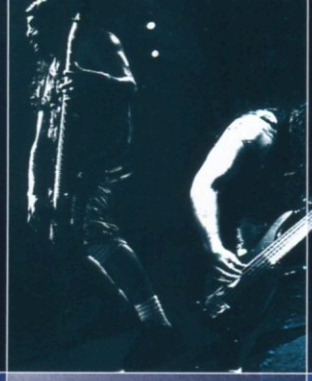
### BATTLES FOUGHT AND NEVER FORGOTTEN

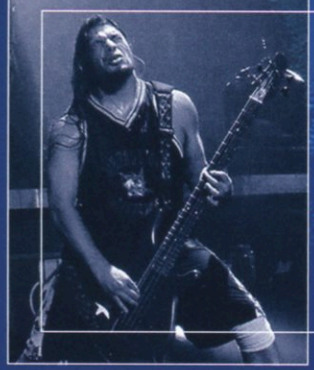
I want to say thank you to the guys for taking the stand they did with regards to Napster. I was one of the many Metallica fans worldwide who defended your stand to friends. It is only now that here in Canada the music industry has opened its eyes to see just how much money they are losing. I think it's a joke that the record companies had to step in when they were seeing the sales of their artists hit all-time lows because of piracy. It may seem late to say thank you, but I really do appreciate the battle that you fought to protect your music. You truly are ahead of your time. You saw the problem before anyone else. I'm sorry that so many people turned on you. Fuck them! Friends like that you don't need.

Robert Hassey
Mississauga,
Ontario, Canada









# shortest straw

**ALRIGHTY THEN... LET'S GET STRAIGHT TO THE TOP OF THE 'QUE QUEUE (!!!!!!) FOR THE WINNERS OF 12.1'S 'PERFECT SUMMER BAR-B-QUE' SET-UP.**

Our grand prize winner is undoubtedly:

## Tara L. Shell

from Sutherland, VA, whose quite excellent array of guests included Jimi Hendrix, Lemmy and Angus Young on the grill (manning it, that is, not actually being grilled himself). Other guests abounded, and frankly, we would wanna be invited. For her art, Tara wins a partial Metallica cook-out kit with signatures.

Our two runners-up are

## Michael Bosley

from Indio, CA, who drafted up a rather tasty 'set-list menu,' and

## Leo Mahoney

from Lee, MA, who captioned a panoramic live photo from the last tour and had some Photoshop too. They will each get a crew-only, Metalli-embroidered, button-down work-style shirt.

*Tara L. Shell's winning entry for the Shortest Straw 12.1 contest, the perfect Metallica summer bar-b-que.*

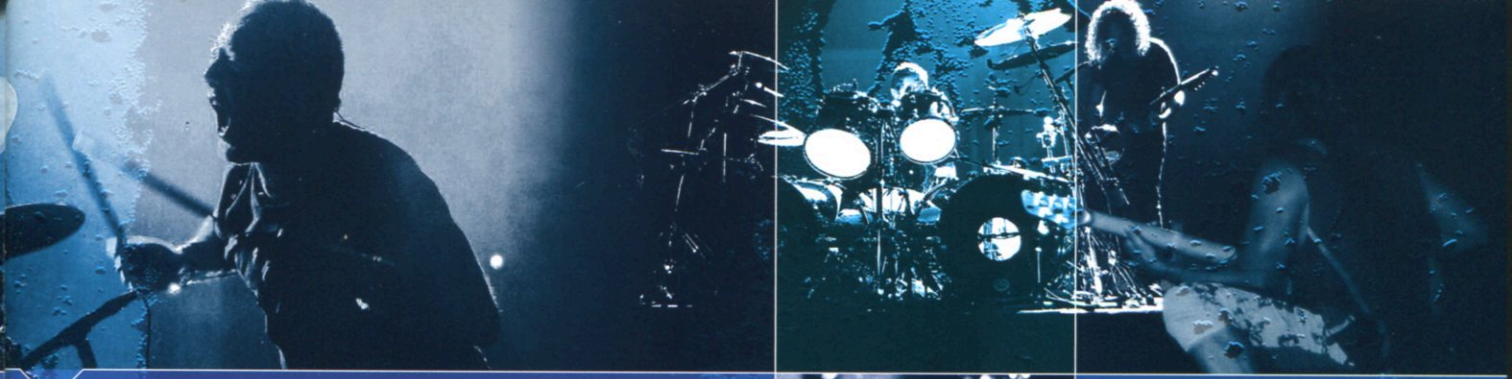
**AND NOW... THE COMPETITION THAT KEEPS ON KICKING... SHORTEST STRAW 12.3!**

Oh boy... when we say the mag's designer wanted to enter this one, you'll KNOW that the comp is cool and the big Grand Prize kahuna even cooler, so get yer pens, pencils and maps out now!!!

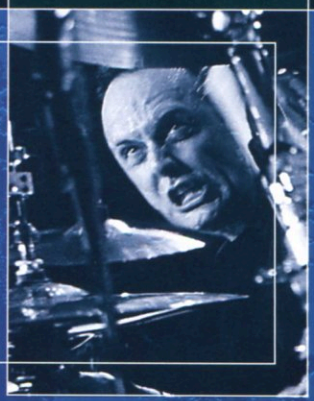
We all know how much Rob and Kirk love to surf. In fact, we often wonder if there's anywhere in the world they've not surfed. But perhaps you do. Perhaps YOU can be Rob and Kirk's new surf guru, perhaps you can show them a new place to ride the waves, perhaps you can not only enlighten them as to the place but explain why they should go there, how they'd get there and when the best time of year to visit would be. And be creative. Now here's the kicker...YOU also have to design the Metallisurfboard that our boys will ride there. That's right, design them the coolest Metallica surfboard you can conjure. We wanna see sketches, drawings, paintings, whatever, but we want illustrations along with all the location information.

Our Grand Prize winner will receive a magnificent surfboard signed by the band, courtesy of Mr.Trujillo himself. The first runner-up will receive a set of Metallica tiki bobbleheads signed by the band, and we'll have a coupla smaller, but cool, things for two more runners-up.

Answers should be with us by Feb 1st, 2006. Winners will be announced officially in issue 13.1.



# club news



### Fan Can Five Is Very Much Alive!

We know you've been waiting a wee while, so to assist your patience and curiosity regarding FC5, here is a short FAQ.

**Q: How do I get one?**
A: Only 5,000 Fan Cans are made and we want to give everyone a chance to order. So starting in January of 2006 (save your Christmas money!), you will be able to enter a "reservation contest" just like entering to win a meet and greet pass. You will have three weeks to enter the "reservation contest" online and then late in the month we will notify those lucky 5,000 clubbers randomly chosen who will have a Can reserved, as well as give you further instruction about how to complete your purchase. Cans will begin shipping in February. **Sorry, the Can will only be available for purchase to Premier and Premier Plus members.**

**Q:How much?**
A: $49.99 plus shipping.

**Q: What's actually in the Can?**
A: There's a CD, which is comprised of the Fillmore songs you voted on. There's a DVD, which will include the entire performance from the flat-bed truck parking lot gig at the Oakland Raiders AFC Championship game in January of 2003, plus as bonus footage we've got part of the Re-Launch Party, a few songs from Kimo's, and two additional songs from the Fillmore! The Can will also include a special collector's edition of the Fillmore T-shirt, plus an exclusive Metallica Carabiner keychain.

**Q: Can the DVD be watched worldwide?**
A: Yes, because the DVD will be REGION FREE, so you will be able to pop this into any DVD player in the world and get your Metallica fix. (Sorry, there will be no VHS/videotape format available.)

Over the coming weeks we will give you some sneak peaks into the artwork, and other previews, so keep checking www.metclub.com for more updates.

*Kirk Hammett sitting in with the Flux string quartet at the Herbst Theatre in San Francisco.*

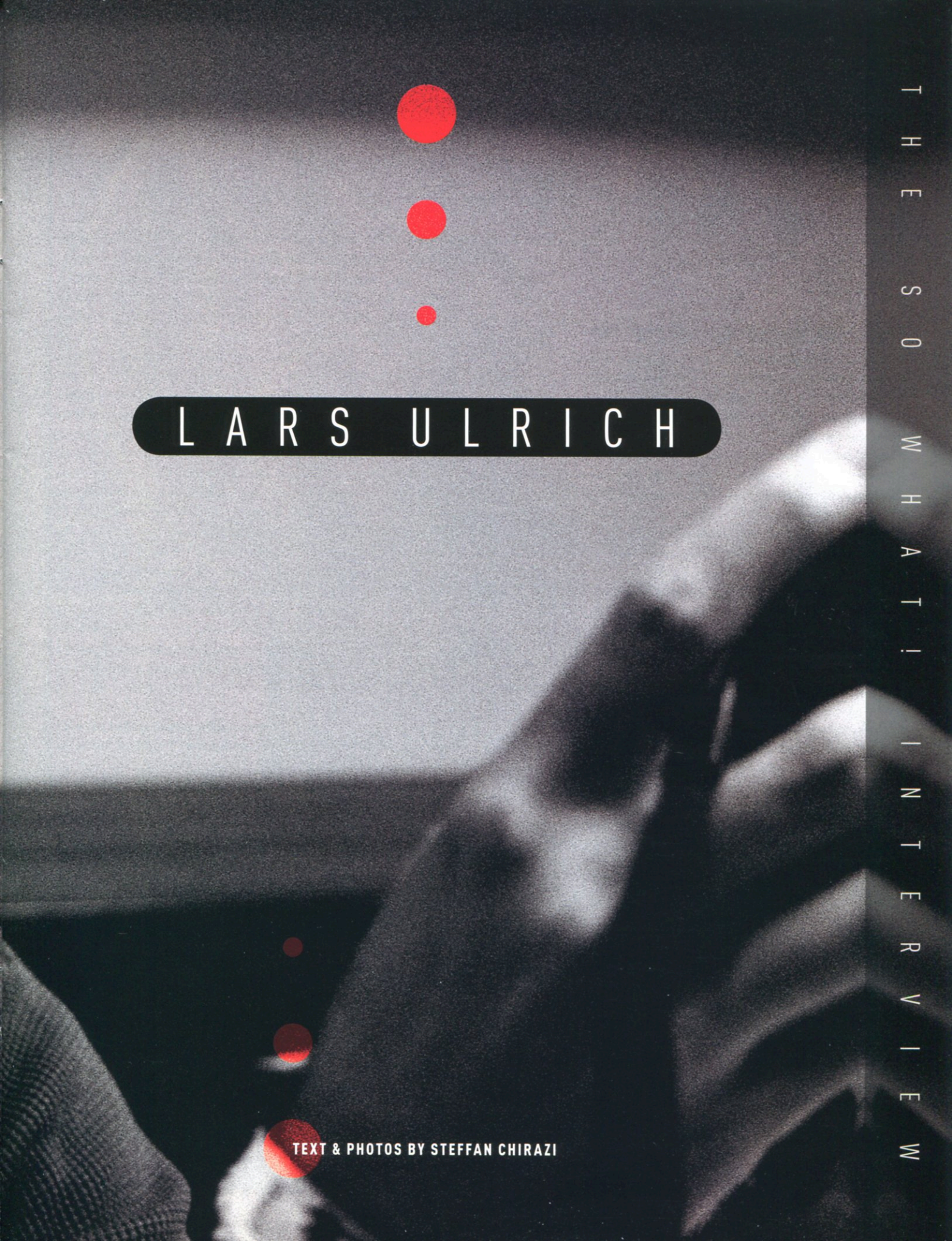
### KIRK HAMMETT OUT AND ABOUT

In between the surf and sand, Kirk Hammett has been getting down and dirty with his axe again as the boys get closer to re-ignition. First of all, on September 18th Kirk performed with the string quartet FLUX at the Herbst Theatre, in San Francisco, CA, combining his electric guitar with Flux six-stringer Saul Gropman on his classic guitar. The melding of Flux's experimental, innovative and aleatoric composition along with Kirk's improvisational skills on the electric guitar made this performance a unique and memorable one (see pic below). Not content with this, our man will also feature on Santana's new album "All That I Am" (due for release in November 2005) collaborating with Carlos Santana on the song 'Trinity.' He joins a list of collaborators which include Sean Paul, Michelle Branch, Mary J. Blige, Los Lonely Boys, Big Boi, Joss Stone, Bo Bice and Steven Tyler.

*The band in the studio at HQ, during recording sessions for the Simpsons.*

### SPRINGFIELD DATE, MAY 2006

Yes, correct...Metallica will appear in The Simpsons during May of 2006, having recorded vocal parts at HQ on September 20th for their appearance . More details as they come to us, for the meantime here is a photo of the guys sliding back into the recording saddle again.



# LARS ULRICH

THE SO WHAT! INTERVIEW

TEXT & PHOTOS BY STEFFAN CHIRAZI

IT IS LATE ON A SEPTEMBER TUESDAY EVENING AS I DRIVE THROUGH THE SWIRLS OF CLOUDY FOG WHICH ARE STARTING TO WHISPER AROUND CASA ULRICH, DEEP IN THE HEART OF MARIN COUNTY. HOW LATE? 10:30 PM LATE...DOESN'T SOUND LIKE MUCH TO YOU, BUT GIVEN THAT ULRICH HAS HAD MEETINGS ALL OVER THE BAY AREA SINCE 8 AM, HAS BEEN ON PARENTAL DUTY AS CHAUFFEUR AND DAD (PARENTS AMONGST YOU WILL RECOGNIZE THE ORDER OF THAT DESCRIPTION), AND HAS STILL TO SIT DOWN AND SPEAK WITH SO WHAT! ABOUT HIS ENTIRE LIFE FROM THE SUMMER OF 2003 ONWARDS, YOU CAN PERHAPS APPRECIATE THAT IT IS, INDEED, 'LATE' TO BE COMMENCING WITH OUR DUTIES.

HE IS IN QUIET, CALM AND PERHAPS A LITTLE TIRED MODE. THIS IS AN ANGLE OF ULRICH WHICH HAS BECOME EVER MORE PREVALENT SINCE THE BAND ENDED THEIR 'MADLY IN ANGER WITH THE WORLD' TOUR IN NOVEMBER 2004; INDEED, HE IS VERY MUCH THE OPPOSITE OF HIS ROAD PERSONA. FOR THIS REASON, DESPITE THE FACT WE BOTH KNEW THERE WERE MANY IMPORTANT MATTERS TO DISCUSS ABOUT BOTH HIS LIFE AND METALLICA FROM THE LAST TWO-PLUS YEARS, I FELT WE WOULD STILL BE IN FOR A SHORTER EVENING, PERHAPS ONLY AN HOUR OR SO. FUNNY REALLY, I MEAN, AFTER ALL THESE YEARS I SHOULD KNOW FAR BETTER.

AND SO IT WAS THAT AT 2 AM, SOME 180 MINUTES OF TAPED CONVERSATION AND 60 PAGES OF TRANSCRIPT LATER, IT WAS MR. ULRICH WHO WITH WIDE EYES AND BUSHY NIGHTTIME TAIL WATCHED ME CLICK THE TAPE RECORDER OFF BEFORE SAYING, "OH COME ON! THERE'S GOTTA BE MORE!!!" AS YOU SHALL READ, THERE REALLY WASN'T MUCH MORE THE MAN COULD'VE SHARED, BUT HOW GREAT IT IS THAT HE WAS AS WILLING AS EVER...

**SC: Okay, Christmas, 2003. Where was your head at then? We've had the summer festivals. "St. Anger" was out about six months, you're about six months into the '...Anger' tour. There's 2004 about to open up with 80 shows.**

LU: Well, around that time we were doing all the long distance stuff. We were in Europe for three weeks. And there were two European tours. As you know there's a European tour where it never gets dark, and that would be in the summer, and then there's a European tour where it never gets light, which is the winter one. So we had just finished three weeks of touring in Western Europe in December, and those tours, they're great, but you know, they're challenging. It's tough when you never see daylight, when you deal with all the elements and all that shit. And the word 'survival' kind of comes to mind. You know, we'd just done the run in Japan. Then we had a week or two off. Then we did the run in Western Europe, the three weeks of indoor dates, then we had another couple weeks off, and then we did the run in Australia. And those three runs are the most challenging, simply because that's the time when you are the longest away from home, not just physically but also because when you go that far away you also have to be there all the time. It's not like when you pop up to western Canada and pop home on the day off, know what I mean? When you go to Australia for three weeks, you're in Australia for three weeks and you're gone for three weeks and you're also on the other side of the world. All that far away stuff... those are challenging runs. And it was the first time on that tour we were exposed to being away at length from home for weeks and weeks at a time. So that was a tough winter, but we made it through.

**SC: Do you think that you suffered a bit from maybe thinking that re-entry into the touring life wasn't going to be quite as hard as it turned out to be? You can address the whole tour.**

LU: Well, I don't know, man...there are some elements that you need to consider. I think that there's a constant need to bitch, no matter what's going on. And then there's a constant need for self-pity, no matter how long the leg is, do you know what I mean? So if a leg is eight weeks you go, 'fuck, it's two weeks longer than it should be.' And if the leg's four weeks you go, 'it's a week longer than it should be.' At our age, and considering what we've been through, our ability to handle what we put up in front of us is still pretty good. I still believe that we did, in terms of scheduling, in terms of setting things up for our own sanity, for our own survival ability, for our own way of dealing with it, did pretty fucking well. Certainly I would say that at 41 with a couple kids, I'm not particularly interested in being away that much. I don't think I can handle being away for longer than three weeks at any point. And then if you throw a couple of the x and y factors in there that I had to deal with in mid-tour and all the unforeseen things that came up in my personal life, I would say that generally yeah, we did pretty well.

I mean considering all the bullshit that we'd gone through, just the fact that me and Hetfield can sit there...this is a true story. We sat down with Peter and Cliff and gave 'em the dates and the windows, the parameters for our tours, for the legs. We actually sat down with each of our kids' school calendars, and basically said, 'OK, I need this week off for spring break.

I need this week off...', and the fact that two people who have a history of butting heads as much as we have, could sit down and pretty much agree on the basic kind of layout of a tour, and then go play it and live to talk about it, apart from a small hiccup down in Latin America, is quite admirable. I think it's a pretty positive thing.

The hardest thing about touring at that level, playing those venues and all that type of stuff, is that once you make the commitment, you've really gotta stick with it. For example, the dates for the last month of the tour in November, 2004, they're booked nine months ahead. So it becomes a little bit of a crapshoot in that you sit down and book these dates. And then you really hope that you can sort of, you know—

**SC: Get there on time.**
LU: *(laughing)* Yeah, get there! And again, I would say that if you look at that run from San Quentin through San Jose, what did we miss, the five Latin American dates and what else? The drummer missed Donington?!...

**SC: Yeah, I'm going to ask you about that.**
LU: ...Look. I'll put that record up against any other fucker's record at our age.

**SC: When you look at it, is it manageable to do a show, let's say, an hour and a half away, two hours away by plane, and fly back for a night, and then leave 24 hours after that? I mean, just trying to make these lives fit. Do you think that trying to make those pieces fit like that took its toll on you?**
LU: I think that one could argue that. But y'know, a good and a bad thing of being in a band like Metallica is that you have a lot of options. So when you have more options, you tend to exercise 'em sometimes, and I would say that certainly for me – but I think that I might speak for at least one other member of the band – there was a real need to just be home as much as possible within the confines of a touring world, a touring schedule and a touring existence. And yeah, one could argue whether it's the best for you physically, and one could argue whether it's the best for your family that you often come home at three in the morning. You're playing a show somewhere, and then drive an hour and then fly an hour and a half and then drive another hour, and then try and get up with the kids at seven o'clock in the morning. And you take 'em to school, and who are you doing it for? Are you doing it for yourself, are you doing it for the kids? Are you doing it for your spouse, are you doing it to prove a point? What the fuck are you doing and who for? So increasingly, all that stuff becomes greyer and greyer. And right now, on September 20th, 2005, when I think ahead to touring again, I would say that I have no idea, no idea how I see touring in the future. Y'know, in terms of balancing all those elements between your own physical needs, your own emotional needs, the fears of being away, the fears of losing touch, the fears of whatever. I turn into a peculiar creature when I tour. And to me it becomes about self-preservation, it becomes about you gotta do what you gotta do to get through it. And you do what you perceive to be the right thing for you to get through it. And within that also comes, as you can ask our beloved tour manager or my band mates, an incredible amount of time and energy spent changing your mind. You know, how you tour and what you do and where you want to go to sleep that night and where you want to go to sleep the next night, and then how to deal with spontaneous things that come up, and this and that and blah blah...so in the end it just becomes about survival. And thankfully, we all respect each other's needs....

**SC: I like it, space and rope.**
LU: ...you know, we respect each other's needs, even though we might not necessarily agree with what everybody else is doing. But to me touring is, like I said, such a peculiar beast for a 40-year-old to go through, with family at home, and—

**SC: ...the choices. Which it seems to me, from everything you're saying, is the thing that actually, ultimately, could fuck it up the most.**
LU: It could be. Yeah, it could be. But then again, if those choices weren't there I'm not sure I would tour. Because to me, it still comes down to the fact that if you're gonna play 180 gigs or so, then that's gotta be done under whatever conditions that you feel you need in order to make that kind of commitment, do you know what I mean? Because if somebody said, 'OK, here's 180 dates and here's a tour bus for the four of you, and now you must go as directed,' I would say, 'I appreciate that, but maybe I'll sit this one out' or something worse than that, y'know?!

## DONINGTON AND BEYOND

**SC: We've never talked about the Donington show for this magazine.**
LU: *(smiling softly)* I don't remember there being a Donington show. Well, there was a Donington show in 2003—

**SC: Well, that's a whole other thing...**
LU: ...if a tree falls in the forest in the middle of night, but you're not there to see or hear it fall, does it actually fall? I mean,

maybe I was just 'punk'd.' I don't know? Did Donington, 2004 really happen?

**SC: Do you still have trouble accepting that?**
LU: Maybe I was just punk'd. Maybe Ashton Kutcher was hiding in the closet in my hospital room in Germany but felt too sorry for me or something, bless his heart. There were a couple, maybe two, three times on the tour where I thought I was getting punk'd, but we won't get into that right now.

**SC: I wanted to ask you what happened right after the moment itself, but I was very reluctant to ask because I felt I would be disturbing what I perceived as a delicate equilibrium at that time – but now I'll ask. I mean, you had a panic attack, so was this just pure stress building up?**
LU: Even I have to come to grips with the fact that the word 'exhaustion' should become part of the vocabulary. And you know what? I pushed it too far. But I was also under a tremendous amount of emotional stress and obviously, without getting into too many sordid details, starting at the end of March, I realized that my marriage was as close to being over as I could do anything about. Which was a peculiar situation to find myself in. And then the next couple of months, I just totally went into survival mode and self-preservation. So I made a choice, for the first three weeks of that European tour to stay in Denmark. And that added—

**SC: Ten years to your life! Sorry.**
LU: Well, it certainly added 10 years worth of flying to my life. And, especially after the three weeks I spent in Denmark two months ago on vacation, I've come to realize that for a Dane to be in Copenhagen is a wonderful thing, for a Dane who is so in awe of his heritage and everything that Denmark represents, there comes a realization that Denmark is not necessarily a place where one, in this case me, chills out. Denmark is not a place where I get much rest, either emotionally or physically. It's a place where I live life to the fullest...

**SC: ...as your countrymen have been doing for thousands of years.**
LU: *(Laughing)* As my countrymen have been doing for thousands of years. And I will not apologize one bit for feeling that I needed to stay within the sanctuary of Denmark for those first three weeks of that European tour, other than apologizing to the 65,000 people who bought tickets to see Metallica play at Donington.

So by the time that three weeks of that had rolled around, and the flying, y'know, up and down to Portugal the same day, which is like a four-hour flight each way...so it's, like, you wake up in Copenhagen, you do this and that and the other, then you get on a plane for four hours. Then you play a two and a half hour rock show, on top of doing press, meet-and-greets and the hahs and blahs, then you fly for four hours back to Denmark... then you envelope yourself in everything that Denmark has to offer as far as, among other things, emotional escapes... by the time the last of that had happened, and I was finally leaving Denmark to go to Donington that was—

**EVEN I HAVE TO COME TO GRIPS WITH THE FACT THAT THE WORD 'EXHAUSTION' SHOULD BECOME PART OF THE VOCABULARY. AND YOU KNOW WHAT? I PUSHED IT TOO FAR.**

**SC: Was that meant to be the time you were leaving the country?**
LU: Yeah, that was the last day, and it just all caught up with me. Just exhaustion. Lack of sleep, too much flying, certainly not enough mental rest. And so on. So it just took its toll, what can I say?

**SC: Do you think if you'd been going back to Denmark that night, you would have made it for the show? I mean, do you think that it was the realization that your comfort zone was over for the foreseeable future?**
LU: That's getting next level. Yeah, that could be. Who knows what lurks on the fifth layer down there. It would be a lot to start peeling the first four layers off right now. So, I don't know. I just know that physically I was spent, and I was done.

**SC: You're a forward gear person. We've discussed this a couple of times in that I don't think you have a reverse gear really. I imagine that when you're forced to 'retrospect' in reverse gear, it's somewhat against the grain of your life, right?**
LU: Yeah, I would say that if I'm guilty of anything in those couple weeks, it's under-acknowledging the physical and emotional pressures and strains that the gigs and the gig-related

activities take out of you. I mean, those are big fucking gigs, dude, playing to 50,000 people in your home town in Copenhagen, and playing to 55,000 people up in Gothenburg a couple days later, and you've got the Slipknot guy standing behind you, and you're doing everything you can to step up and play like you're 22 years old, and you're playing for two and a half hours and, you know, you're really playing!!! Then you fly down and you play these German gigs... next onto Portugal and you got your fucking Sepulturas and your this and that, and you're just fucking trying to one-up everybody else, and then you play two and a half hours again, and then, uh, 'just gonna get on a long-ass plane flight, and well, I think I need to have a couple glasses of champagne to deal with my fear of flying' and four hours later and four bottles later you're stumbling off the fucking plane at five in the morning, having just sat down for God knows how long listening to the fucking collected works of the EF Band or something 25 times...

**SC: That's the most disturbing bit I've heard.**
LU: Yeah. I think that I probably underplayed the enormity of all of it for myself, and my perception of invincibility was somewhat misguided.

**SC: Were you relieved and happy that your bandmates immediately said 'don't worry, we'll get this Donington show done?' Or were you disappointed deep down that they would consider doing a show without you? I mean were you like, 'hey, fuck you guys, you can't play without me?' Or were you like, 'you know, it's nice to know that if I need help, and I need a day off for the first time in my career, that these guys are there for me?'**
LU: It's a great question. Haven't really thought about that. I would probably say that given the situation, the right thing happened. We've got some pretty bright people around us, who all have a tendency to step up and step in and grab the situation and deal with it when shit needs to go down. And I think ultimately, with Donington you've got 50 other bands and a weekend set in stone, so postponing was not an option. Y'know, this was not just a Metallica gig. So yeah, I'm happy and proud that the other guys stepped up. This whole thing on the airplane went down around two or three o'clock in the afternoon *(the plane Lars was on took off from Copenhagen and Lars had his panic attack in the air, thus the flight was forced to divert to Germany – ED)*, and by the time I was resting comfortably in the hospital bed in Hamburg and started to come to grips with the situation it was five or six. All of a sudden, as I was lying there incapacitated, and realizing that this was all just mental fatigue, I started entertaining the idea of disconnecting the various tubes and whatever else I was hooked up to and literally jumping out the window... jumping out the window and trying to find a way to get over to Donington...

**SC: *(Laughing)* Oh good, because when someone talks about 'jumping from a window!' but you mean in the 'positive' sense.**
LU: *(Laughing)* Right, yeah. Jumping out the window to get over to England and then play the gig! But I would say that, Hetfield and Kirk and Cliff and Peter and everybody else basically somewhere between forced and encouraged me to stay put, chill out and shut the fuck up. And they told me that they

would step up and that there were other people who were being helpful and ready to help out. If you look at history, we've always tried to make the most out of any of these situations with, you know, James singing or not playing guitar, and John Marshall coming in and this and that, and blah and ha, and you know, Kirk Hammett playing sitting down... all that type of stuff. Like the time when James was dealing with his back, and we had people like Jonathan from Korn and Bobby (Kid Rock) and the System guys or whatever, stepping up and taking over for James... so we've always known the show must go on. And I think it was the right thing to do, and I don't think that I ever questioned that. I mean it was a difficult thing, like I said a couple times in the past year. It's a difficult thing to lay in a hospital bed in Hamburg, Germany while Dave Lombardo and Joey Jordison are playing Metallica songs with the other three guys in the band. I mean, if nothing else fucks with your fucking level of confidence, that will, believe me. And that's why just going into full-on denial mode is a much easier way to deal with it! So yeah, I went through a couple weeks of basically just pretending that that didn't happen. But of course in my heart, I'm proud of the other three guys and I'm proud of the fact that the whole thing came off and that ultimately, if anything, that 65,000 kids got another unique Metallica experience, because you know, God knows we always try to make them as unique as possible.

## THE PERSONAL CRISIS

**SC: Two more questions about the Donington thing. First, just for interest, have you ever watched a video or listened to it?**
LU: No.

**SC: OK, do you think that's ever gonna happen? It's gonna be three questions now.**
LU: No, I have a pretty good avoidance ability.

**SC: So you still don't want to see it or listen to it yet. And the other thing is, would you say that the emotional tax being paid in your personal life was the thing that pushed it over the edge?**
LU: Well, you gotta understand what was going on in my mind. My wife of six years had just walked out on me. I spent a couple of months not knowing what I was capable of in terms of work, and I told the other guys that. I told them that it was a day-to-day thing for me. This all went down right towards the end of the first US leg. I can actually tell you, it went down on the day off between Seattle and Casper, Wyoming. And I told the other guys that I was in a gig-at-a-time type of situation. I had no idea

of what was going on in my life, where my life was going. So I felt that I had for 23-odd years dedicated every capable moment to Metallica, and that I had done so much for this band that I felt that I'd earned the right to say to the other guys, 'listen, now it's my turn. And I hope that you'll support me, and I expect you to support me, but on a day-to-day basis I just don't know where this is going.'

I managed to get through that whole next leg of the American tour, where we did all these dates around Kansas City and Omaha and that whole run. And then we had a couple weeks off, and we started up in Europe, and I managed to get through them, but I didn't know on a day-to-day basis where it was going and what was going on because my marriage, my family and my own situation was the primary concern to me. But they were supportive and I got through it, and I would say in retrospect, you know, the fact that I got through it and only missed one performance, I think that's not bad. Because there were many times during the month of April and May where I was literally living day to day, and not knowing what the worst case scenario could be. Would have been. But I made it through.

**SC: When you look back at all the work that was done with Phil – and let me preface this by saying this is absolutely not an attempt to get you to slam Phil in any way – but with all the work that was done with Phil, was it a double crushing disappointment to then find that, 'well, I've done all this fucking work and my marriage is still not happening?' Are we digging too deeply here, because if we are...**
LU: I don't know. I don't know how much is there.

**SC: Well, let's move on—**
LU: No! Let me just sit with that for a second.

**SC: Okay. You guys put a lot of work in. I mean, you guys were spending hours a day with Phil, dealing with your own shit,**

**ostensibly to help re-accommodate another band member's re-entry, but also you're being told that your Metallica lives and your family lives must work together as opposed to keeping them separate. So that becomes a huge commitment. You come home for a day off, whatever the physical and emotional toll, you're gonna go home and do it. And suddenly it's like your family ticket got punched regardless of all that.**

LU: Yeah, I don't know. Two things. I would say that from dealing with all that therapy and all those hours of working with all that, if anything, I learned that you can't control other people, and you can't control everything that that entails, and what comes in the wake of that. So I think that I certainly had a much more conscious awareness of that. I also think it's interesting that if you really wanted to dissect it, maybe one could argue that trying to force as much family time into it in some way could have been a contributing factor to some of it falling apart. Because it's almost like you're trying to live, or lead, two lives at once. So you're trying to lead a 'normal' family life and deal with all the responsibilities and everything that comes in the wake of that, and then at the same time you're trying to hold together a tour, and hold up all the responsibilities that come with that. And maybe the idea that these two can actually function on parallel courses, in a parallel universe, is just a ridiculous assumption. The stress of flying back on every day off, and not being rested and then having a crabby, shitty attitude at home from being tired from the road, and trying to force it to work, in some way maybe that played into the whole thing falling apart. I think that that's a distinct possibility. I've never really thought about it until now.

But you know, it's interesting... all those years of all that therapy and then midway, the whole fucking thing just falls apart. I guess I could also turn it around and say if I hadn't done all those years of therapy, and were not able to pull myself together as much as I did, that I might have missed 20 gigs or 30 gigs or 50 gigs instead of just one.

**SC: That's a good point.**

LU: Do you know what I mean?

**SC: I completely understand.**

LU: I actually re-enlisted Phil just on a personal level. We did a bunch of shows on the East Coast. I think that was in April. We did, like, Nassau, Roanoke, Grand Rapids and a bunch of shows around there... and he was just traveling with me, being with me, like, the whole time. I felt that I needed that support and that guidance on a personal level to help me through it. And who knows, if I hadn't done that, I might have just jumped off the deep end. So I would say overall that probably all the years of doing all that shit helped me through those difficult times.

## THE MUSIC THROUGH THAT TIME

**SC: Let's talk about what that all does to your playing every night. You've got all this shit going on in here *(points to head)*. You've got all this stress going on in here. You've got all this shit and stress going on back here, but there is this romantic illusion that when the tape clicks on from Big Mick's desk and the lights go down and you're standing there, that there's this 'metal' to save your day and give you salvation. And that for two and a half hours there's nothing else going on. Another romantic illusion is that all the anger and stress goes into those drums, and you're hitting them and they're... *(Lars rolls his eyes and grins)* ...exactly. The editor notes a rolling of the eyes....**

LU: Look, it's kind of a blur. I mean, the show goes on, you know, and—

**SC: Is it, I mean is it autopilot?**

LU: No, it's not autopilot.

**SC: Okay. It certainly never looked like it to me.**

LU: I would say that being onstage is probably the best I felt throughout that time. I think I had the ability to leave most of the personal stuff in the dressing room. Being up onstage and feeling the love and the warmth, and the vibe from 15,000 people every night...you gotta fucking try real hard to not let that inspire you, or encourage you. So I think most of the time the shows were actually the best remedy for a shit day. And believe you me, most of those days were shit. And there was probably also a kind of 'nothing to lose' attitude. I remember playing some great shows. The show in Grand Rapids was phenomenal. The two shows out in Nassau were phenomenal. And this was also when we were at the point that experimenting with the set list was at its most exciting, because it was new. We started kind of doing that as we got into the West Coast leg, towards the end of March, and by the time we got out to Nassau, we started pulling out 'Jump in the Fire' and 'Metal Militia' and a bunch of shit like that. It was real fun. And there was a real good vibe in the band.

I remember feeling good up onstage. Again, a lot of those gigs are kind of a blur, but I remember feeling good. I remember I started doing a couple of odd things, like all of a sudden I would find myself stage diving into the crowd, and you know, there were definitely a few sort of 'not giving a fuck' moments. Exaggerated 'not giving a fuck moments,' you know what I mean? It definitely got metal at some points. Extra metal. If anything, the intensity of my playing stepped up a little bit. And it became the one place where I felt, y'know, safe. I was safe up onstage.

## SUPPORT

**SC: And everyone just stepped up and in. Because I guarantee, most of the readers won't know how hard the last part of that tour really was for you and it's a tribute to everyone stepping up that they don't.**
LU: Oh yeah, definitely. And it was everyone. Rob stepped up, James stepped up, Kirk stepped up, and everybody else stepped up from person A to person Z, and from Peter and Cliff to everybody. When I deal with emotional distress, I have a tendency to become pretty introverted. So, it wasn't like I was walking around talking about my situation in, you know, every meet-and-greet. Y'know?

**SC: You weren't wearing the t-shirt.**
LU: Right. And certainly there were one or two people who a couple times were questioning whether, if I had been more communicative about my situation and what I was going through, that the next level of people, the ones on the outer fringes of the inner circle, would have been even more supportive than they were, but I don't know, man. It's somewhere between pride, ego, self-preservation. I've just never been a guy who has been particularly talkative about my stuff. I've been pretty selective about who I communicate with regarding what I've been up to. Issues of trust. Issues of not wanting to be seen as weak. Not wanting to be seen as losing control of whatever situation I was in and so on. And so it came up a couple times where certain people were questioning whether the fact that I was not more upfront about a situation that most people knew I was going through meant that the people that were not being included felt that they were not worthy, that they were not close to me. And so it was suggested to me that I should be a little more open about the torment and the pain that I was dealing with. But I just—

**SC: Your way is your way—**
LU: Yeah.

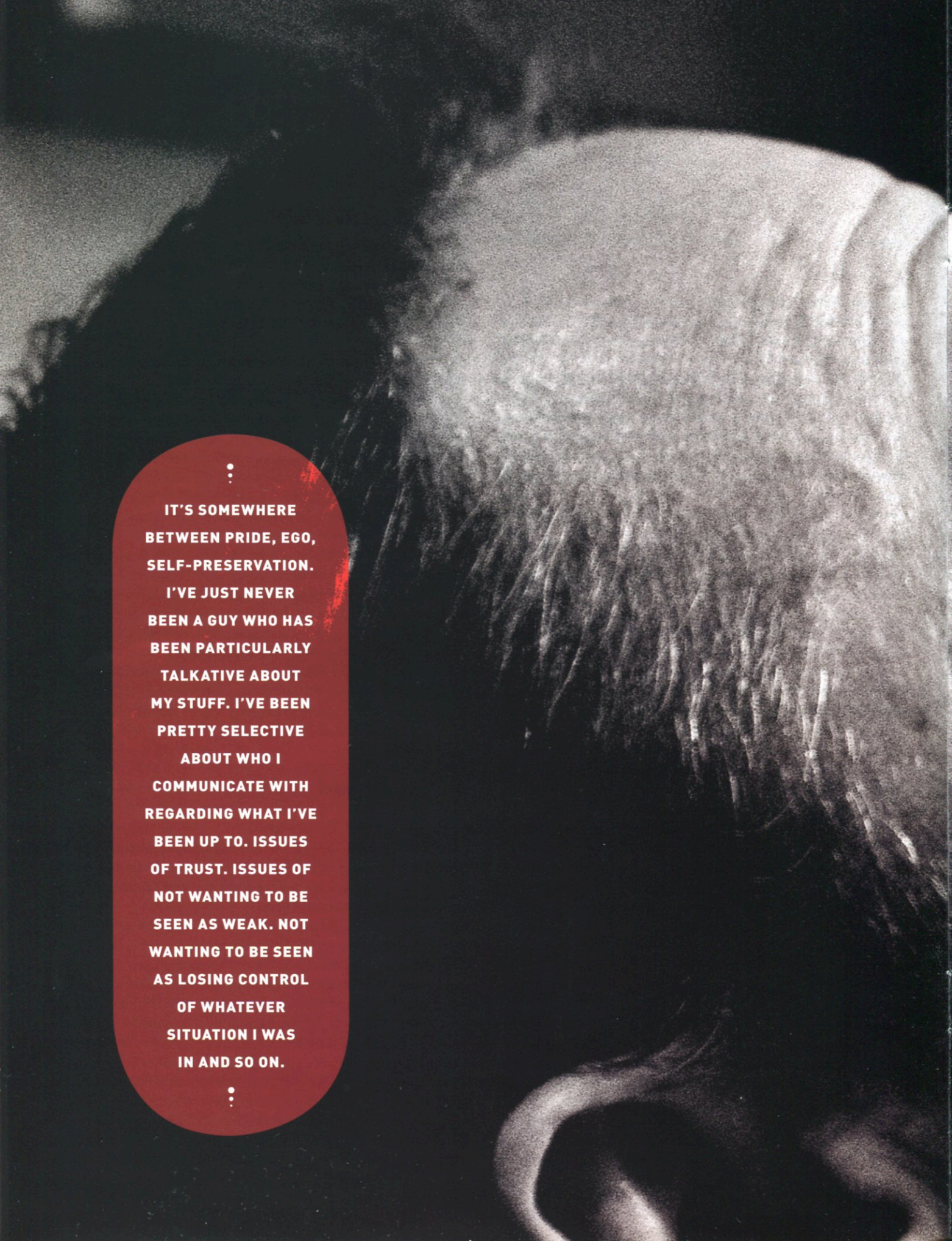
**SC: And their way is their way.**
LU: Yeah, wanna?!

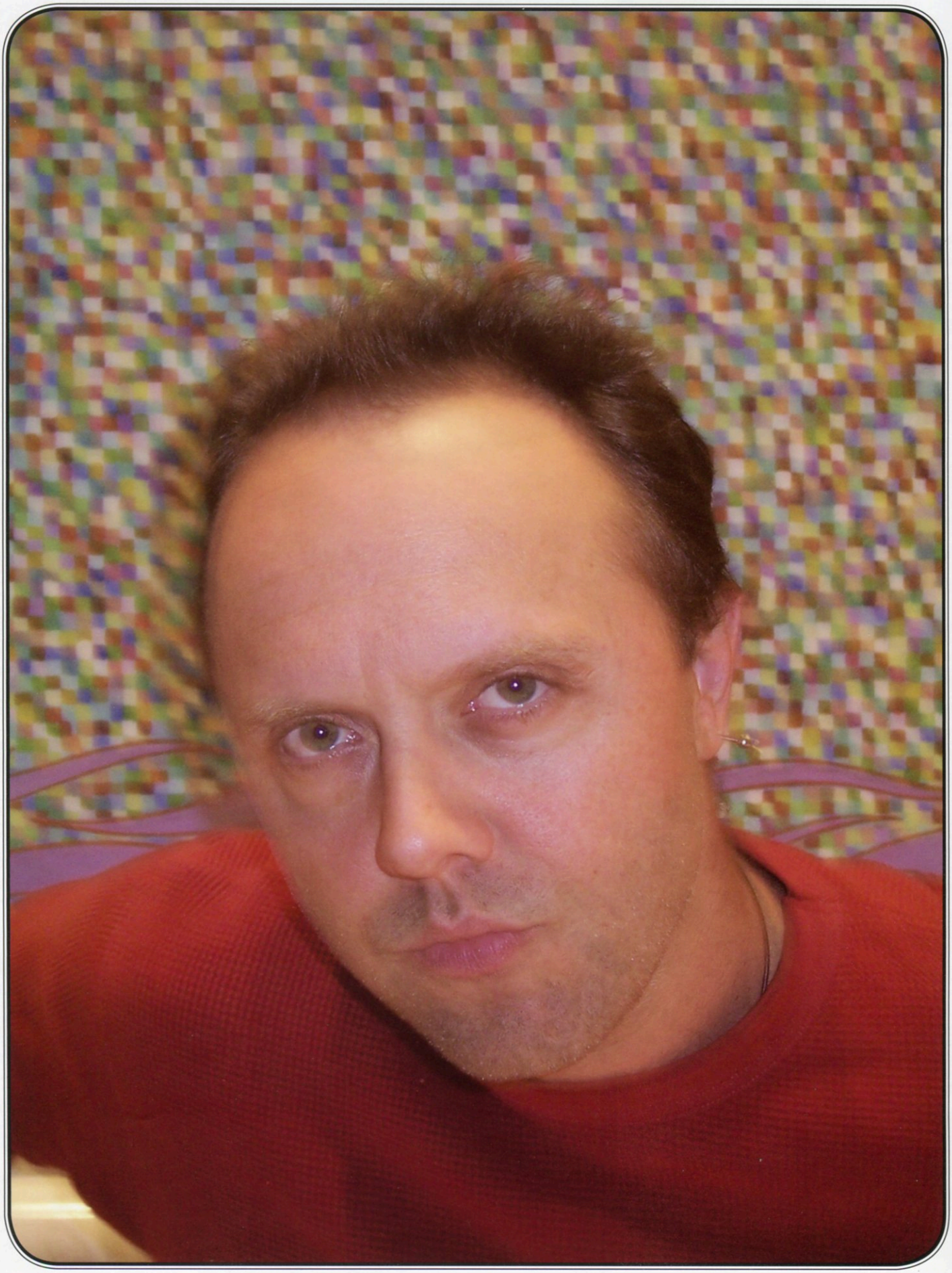
**SC: But I have to ask you, this was a big tour, and there's a lot of people that you guys hire and, you know, it's kind of like the Chinese whisper, as the cliché goes and no offense to the Chinese. But yeah, it starts here as a little ripple and then by the time it gets here, it's a tornado. So when you come into the building at, say, 5:30 or whatever, and you're not really talking about it because you want to do your own thing with it, isn't there also this knowledge back inside that people are looking at you knowing and saying things? I mean, how are you able to push that away? I would think that would be absolutely deafening.**
LU: Look. Dealing with the 'what-are-people-saying-about-me' scenario...I'm pretty thick-skinned, as you know.

**SC: I mean you say that, but still you have to carry it.**
LU: Yeah, sure, sure. But at that time I was dealing with Phil for hours at a time. I was dealing with Skylar on the phone, and a whole other level of therapists for hours at a time, and like I've said in these hallowed pages before, there aren't more than 24 hours in a day no matter how you slice and dice it. So if I show up at a gig at 5:30 and pass person X, Y, Z from the crew in the hallway and they were to ask 'how you doing' or 'how's your day,' I'm good with just saying 'I'm fine, thank you for asking,' instead of stopping them mid-step between the fucking catering room and the fucking tour bus and giving them 20 minutes about how my day really is or has been going. And I appreciate the fact that there were some people who might feel that my closing up could question the level of the relationship I had with them. But I believe, like you just said yourself, the true friends know just to fucking ride with it. Then there's this other thing where you get to a point where you actually have to be attentive to what other people's needs are in the dynamic of what you're going through. And I didn't have the energy, man. Just didn't have the fucking energy to deal.

## BROTHERS IN ARMS

**SC: Good enough indeed. How was your relationship with James as it developed through that tour, and as it's developed off the tour? I mean, it's a very fraternal relationship so talk about it (as it stands) right now.**
LU: You know, I would answer it in this way, we made it to the end of the tour. We fulfilled 99 percent of our obligations and commitments. We played some of the best shows that we've ever played. We certainly had some of the best times we've ever had. And I don't know if people truly understand the magnitude of this whole thing of just being able to change a set list every night. You know, to have 60, 70 songs every night to make set lists from...that was a huge thing. The fact that everybody was up for that, the fact that certainly James was up for it, I would say, you know, it was great. I mean we survived it. We talked as much on the last day as we did the first day. You know, there are times where it gets tested. There was probably more friction the first six months of the tour than the last twelve months,


IT'S SOMEWHERE BETWEEN PRIDE, EGO, SELF-PRESERVATION. I'VE JUST NEVER BEEN A GUY WHO HAS BEEN PARTICULARLY TALKATIVE ABOUT MY STUFF. I'VE BEEN PRETTY SELECTIVE ABOUT WHO I COMMUNICATE WITH REGARDING WHAT I'VE BEEN UP TO. ISSUES OF TRUST. ISSUES OF NOT WANTING TO BE SEEN AS WEAK. NOT WANTING TO BE SEEN AS LOSING CONTROL OF WHATEVER SITUATION I WAS IN AND SO ON.



simply because we had to find the parameters of how it would all exist, and you know, where James was coming from and where I was coming from. If pushed, if you're looking for dirt, one area where we still rub each other is around matters of timeliness.

**SC: You mean your relative approaches to schedule, right?**
LU: Yeah, yeah, that's what I mean, timeliness. You know, sometimes I'm not the most punctual of people. But it never comes from sitting around in the hotel room watching television, it comes from other things like trying to fulfill this obligation or that obligation. But, I'm also maybe a little more, you know... if I have a 30-minute interview, at 30 minutes and one second, the guy doesn't necessarily get thrown out of my interview space, do you know what I mean? I consider myself to be somewhat flexible, and sometimes the results of my flexibility and the like would create some friction between the two of us. There were also issues between the two of us about certain security matters, how to deal with security elements around the tour, how to treat the backstage, how to make people feel welcome, things like that. So the first couple of months as we were all re-entering the touring world, some of that stuff got tested a little bit, but as we found the ways that worked for ourselves and everybody else, it kinda smoothed out.

Sometimes James, rightfully so because I know it comes from a place of love, gets concerned about me, which I appreciate. But the way he voices his concern, or the way he chooses to share his concern, I feel sometimes comes from a place of judgment, and I don't deal with that very well. So there were times early on where he would question certain things or behaviors of mine, or this or that, and as anybody who knows me knows, that doesn't sit so well with me. It just pushes me further away. But most of that stuff got tested early on, and we found the right balancing points. And as you get into the groove of touring, those things have a tendency to kind of smooth themselves out.

**SC: I mean can I ask you bluntly, as you got to the last few months of the tour, did you feel that this was the same guy you'd always known? Did you feel comfortable with him?**
LU: Yeah. I was very comfortable with him because I was very comfortable with myself. And those two are directly linked. There's no question about it. I don't think you can be comfortable with other people if you're not comfortable with yourself.

**SC: That's very true.**
LU: You know, for all the quirks and how wacky I am and can be, and how difficult I can be perceived to be and so on, let there be no illusion, that I'm the first one who's aware of that. So as I move forward in these relationships, and in these dynamics, understand that I'm the first one who's aware of what I bring. But I feel that most of the time, like I said, when you kick into self-preservation mode, everybody's gotta do what everybody's gotta do. And so you get through it. It's an interesting question. Y'know, yes and no in some way. Because James is a different person than he was, he brings a whole different lifestyle and agenda as well as his own needs for self-preservation, to the table. He's got certain 'boundaries,' there's a word that's used often, that he has to function within, and you find your own way of functioning in and around those. And ultimately it just becomes about finding, like I said before, the balancing points. So yes, of course he's different.

I think that James was very scared of going on tour, and I think he was very unsure of what was gonna happen to him on the road. As he got into the tour, and he realized he was gonna be okay and that he was actually gonna be able to function on tour with his newfound set of guidelines, there were certain older patterns which slipped in; and I don't mean any negative ones, in terms of what he was dealing with, but just certain personal characteristics that would sort of come back up to the forefront. But I don't look at that as bad and I don't want to put a negative connotation to that. So that's why I said 'yes' and 'no.' I think the word 'change' is maybe a little too black and white, because 'change' in some way means a complete departure from somewhere else.

**SC: So, modify?**
LU: 'Change' becomes almost like an absence of something else. And so to say that a person is completely 'changed', that's probably not being truthful to a bigger picture. I would say that in his case he brought many, many more ways of 'being' into the big picture of who he is. Do you know what I mean? That there was a different set of priorities, a different set of dynamics that became the predominant ones. But I don't think people ever change 100 percent, because at the end of the day you're still made up of the same 24 x and y chromosomes or whatever the fuck that scientific riddle is. You got the same blood flowing through you, so what you learn to do, and God, I mean, this guy is just the primary example of an ability to shift, is you shift into using a whole different set of dynamics and guidelines to guide yourself through the day. But you know, at times the rest of us had to realize that, we had to realize that because he was doing that, it didn't mean that we also had to do that. So we had to find a way for the rest of our dynamics to exist for ourselves, and also exist within the context of the team and the band.

## SOME KIND OF MONSTER

**SC: Can I ask you now as you sit here, and dating it on the 20th of September in 2005, how "Some Kind of Monster" sits with you?**
LU: I'm proud of it, yeah. It's good.

**SC: Can you look in the mirror and see yourself, or do you see a character?**
LU: I haven't seen it for a real long time. When I was thinking about doing this interview earlier today, I was trying to reassess my opinion about "St. Anger." I didn't actually go into the movie, but I can say that neither "St. Anger" nor "Some Kind of Monster" is something that's been on my radar for many, many months. I don't think I've ever been in an 'off' time as we've been now for about nine months. I don't think I've ever been as emotionally detached from Metallica as I have been for the last while.

## RELIEF?

**SC: Is that a relief? Has it been a relief to be so detached?**
LU: It's a good question. Has it been a relief?

**SC: I mean it's very specifically about relief. The absence of that pressure, the absence of need to feel that pressure even.**
LU: Yeah, it's probably been a positive thing for me to prove to myself that I have the capacity to remove myself emotionally from Metallica. But the other side of that is that because of what I've been dealing with for the last nine months, it's probably also why I have emotionally detached myself from Metallica. Do you know what I mean? So a lot of the things that I've had to deal with in my personal life on the ass end of the tour in terms of the aftermath of the whole family side of it and so on, because of the intensity of that, there's a direct link. There's a difference between having time away from Metallica and being off. And I wouldn't necessarily say that I feel that the last nine months have been a vacation, that I've just had nine months of dallying around in the sun and jetting around and parking my toes in various blue waters and sandy beaches. There's been a lot of time consumed in the demise of the family unit that I had going for six or seven years with Skylar that has been incredibly time-consuming, and being a single parent for the last eight, nine months. I mean, I feel I've put more energy into parenting in the last nine months than I did the first seven years of being a dad. Of course I'm exaggerating, but single-parenting two boys from 6.45 AM through bedtime, including soccer, taekwondo, swim lessons, lunchboxes, homework, 1-800 Dial-a-Ride, the lot, is categorizable under the term 'full day.' And I do it all myself. I rarely go anywhere or do anything other than be with my kids when I have them. So being a single parent has been incredibly time-consuming, but ultimately, and more importantly, incredibly fulfilling and incredibly rewarding, but I would say that I've certainly...

**SC: Not had feet up on the beach.**
LU: Yeah, and I've had a very – please, I don't want anybody to feel sorry for me, but you know, the last nine months haven't just been the word 'vacation.' So I would say that because of the intensity of that time and emotional energy I've put into everything in terms of getting used to single parenting, dealing with the demise of the marital relationship and all this type of stuff, yes, I've been very emotionally detached from Metallica...

## JUST A LITTLE LONGER

LU: ...And I would also throw in, that like today, seeing the other three guys when we were doing The Simpsons thing and everybody kind of sitting around, like, 'when are we gonna start rehearsing, when are we gonna do this and that,' I mean I would say that for the first time in Metallica's career, it feels to me like I'm the one that is—

**SC: Dragging your feet?**
LU: No, I wouldn't say I'm dragging my feet, I'm just not ready yet. I feel that I'm the one that's the least ready. And I had to sit today, in front of the other three guys, and say, 'listen, I need another month before I feel that I can show up to the party, and show up to Metallica again.' And I also said to the other guys, 'if you guys want to go ahead and start without me, that's okay. I have no issues with that, but I'm not gonna be there, I need at least another month to just, you know, deal with some of my issues and some of my personal stuff.'

Other than one time when we were having a merchandise meeting about some t-shirts in March, that was the first time the four of us have been together since the end of the tour. But I feel that certainly a couple of the other guys are ready to rock. And I said today that I was not ready to rock, and so to paraphrase, I believe that probably is the first time I've done that.

**SC: And were people, and the reception to that was what you would expect from supportive people?**
LU: Yeah, they were very supportive.

## THE HAPPY SIDE OF LIFE

**SC: Before we drift too far away, I want to ask you if you feel lucky when you look at the last nine months. And I'm talking about personally. I mean, you seem to have already found, in your personal situation, someone who is absolutely, from what I've seen, incredibly well suited to you, and seems to make you feel really good. I mean, you've got to admit that most people who come from your sort of personal bombshells don't find that situation coming to them that quickly. To address this by name, I'm talking about you hooking up with Connie (Nielsen) and all that's done—**

LU: Yeah, yeah. And, look, I'd love to acknowledge that, since this is the first time that I'm even confronted with talking about it...but I would say that my main fear is talking about it at all, period, without in anyway being disrespectful to the previous relationship, or any of the previous relationships, for that matter. So, yeah, absolutely...

**SC: And should we leave it there...**

LU: Look, I'm not used to talking about this stuff, you know, in interview mode... I just... yeah, I've been incredibly lucky! I've always thought the term 'soul mate' was kinda cheesy, but I guess that that is probably from the lack of ever being really confronted with that possibility. Look, I don't really know... I don't want to be disrespectful to Skylar and so on, so I'll just say that Connie has been a godsend. It's a miracle that I could find somebody that quickly. A lot of people were sort of saying, you know, 'you're just rebounding,' that this was just a rebound thing. In the beginning I was like, 'what the fuck does that mean?' I'd never heard that phrase before. Then of course I found out, but obviously...I feel this has been a miracle. Again, she's been a godsend and it's been so right for my situation...

**SC: I mean it's like you were drowning in a vat of shit and you found the mermaid with an aqualung and a submarine!**

LU: That's a great analogy. I would put the word 'Danish' in there also, the Danish mermaid. Because I really feel that for the first time in my life, to come back around to a Danish relationship and a Danish kind of thing has been so right. And so on top of all of it, to be in a relationship that has its roots in the Danishness we both possess is just so 'right.' Other than a high school sweetheart, or a brief night-time indiscretion, I've never been in a relationship with a Danish girl before, and it just feels so eh... symbiotic...there's a big word for 'So What!' And again, without disrespecting the last three long-term relationships I've had in the last 20 years, now that I'm in a full-on Danish deal, it has occasionally made me wonder why I hadn't ended up in one earlier.

**SC: There's a 'click' you subliminally have?**

LU: Yeah, and that might even be too subtle. Remember, we have the same points of origin in terms of language, in terms of culture, in terms of views on the world and in terms of views on how we both fit in, two Danish people, who by choice have their careers in America. You know, she's, I don't think she'll be mad at me saying this, but she's the same age as I am. A single parent like I am. She's sort of in the same field that I'm in, in terms of, you know, if I can say this with a straight face, call it the artistic field, or the creative field, and she's Danish. What more do you want?!

**SC: That's a pretty positive Ulrichian checklist.**

LU: Yeah, I remember very early on, the first time we were back in Denmark and we were visiting her relatives, and we were with some aunt or uncle and we were sitting talking about that checklist there, and somebody around the table said, 'Well, it looks good on paper at least.' So, you know, a year and a half after the first meeting with the relatives, not only does it still look good on paper, it's continued to blossom, and continued to just turn out to be more and more amazing and fulfilling on every level. And now, there's even been a slow interweaving of domestic situations and so on... so, yeah it's been great.

**SC: Does it give you the strength maybe that you wouldn't have had before to turn around let's say in a meeting like today, and say, 'you know guys, I need another month?' I mean is this something that you would never have contemplated doing before?**

LU: I would say that the strength shows up on every level possible, in every facet of my life, from being me, to being a father, to being a partner, to being a son, to being a member of 'Tallica to being, you know, a human being. Yeah, on every level possible, I would say that her strength, her support, her love, her—

**SC: But obviously she recognizes that it's all in you anyway. I mean you know, it's about you as much as, right? I mean I'm not gonna hand it all to her on a plate. I mean she obviously recognizes it in you, and gives you the support to maybe bring it out?**

LU: But I also think it's because it has a different point of origin. We're rooted in the same soil, you know, the same Danish soil... wow, that's poetic! So, take an arbitrary number, the first 25 percent doesn't need to be explained. Do you understand what I mean by that?

**SC: Oh, I absolutely understand what you mean by that. I mean, do you think also that because you both share not only nationality but also similar types of career in terms of what music and acting entail, what they can take, that it's easier just to get on?**
LU: Sure it has. Sure. But it's also been a learning experience, and it's certainly been great for me to be at the receiving end for the first time in my life, you know, with her sitting there going, 'I'm off to Morocco to shoot a movie for eight weeks. I'll see you later.' That's been great on many levels for me to get that kind of independence thrown back at me.

**SC: And just having somebody who also understands that you may not be the same person in this room now as you will be on tour, as you have been on tour. The latitude offered to perhaps be that person that you need to be to get through those dates is possibly a little greater?**
LU: Yeah, I guess, I never really thought of it like that, but sure, I'll agree with that.

## THE MUSIC

**SC: Okay, let's talk about music as well. I mean all of this, where does it leave you as a creative individual right now, when you think of creating something?**
LU: A little bewildered, to be honest with you. Right now I don't really feel like creating anything, but I'm sure that by the time we get on the other side of these Rolling Stones dates, that once we get back into the swing of it – I have faith in myself and I have faith in the situation, and you know, it'll get there, and it'll show up. I just don't feel particularly musical right now.

**SC: Is it an exciting place to be at though in a way? Because you know that when it does—**
LU: Well, it's kind of a little bit...look, me and James had lunch together about a week ago and we sat for a couple hours and just chatted, and it was interesting that as I was just sitting there, he was kinda saying the same thing. What had a tendency to happen was that when we start gearing up for another creative term, another creative go-around, there were a bunch of things that you experienced that would inspire you. And unfortunately, right now, I'm hard pressed to think if there's ever been a time where the musical environment that, at least I find myself in, has been as uninspiring as it is right now. I mean, there's nothing—

**SC: Yeah, you're getting into my next question, I was gonna ask you about other music.**
LU: I mean, there's just nothing out there that really is particularly inspiring. Other than System of a Down and Slipknot, I would say that in terms of harder edged records that have come out in the last year, like I said, other than the third Slipknot album and the System record that came a couple, six months ago, there's nothing that's been, well, OK... Mars Volta is a great band, and there's a couple of others. I like The Kings of Leon a lot, and watching what U2 have done this year has been very interesting. I've seen 'em a couple times and they've certainly been inspiring live. But you know, as much as I love Mars Volta, it's not a record that I sit there and listen to and go, 'fuck, let's make another Metallica record.' It's more as a spectator or more from a distance, do you know what I mean? There're a couple of interesting moments on the new Oasis record, but you know, they're more moments. I wasn't as blown away by the White Stripes as I was a couple years ago. Certainly, in the metal world, there's not much that I hear that really does... well, there's a band called Avenged Sevenfold that have an interesting sound, kind of like a fresh mixture of old school Priest and Maiden with some new school attitude, energy, and lyrics. Other than them, nowt.

One could also argue that the i-Tunes and the i-Pods of the world and stuff like that, which give you an immediate access to 30 years worth of music collecting, have changed my relationship with current music. In the past, there was this thing, mainly out of practical reasons mostly when traveling, you know, space and so on, where you had a tendency to listen to newer records, because they were the ones that were physically present most of the time.

**SC: Yeah, that's a very good point, I never thought of that.**
LU: But now with i-Tunes and i-Pods and CD burners and all that, you have records from 25 years ago that are as readily accessible as the new shit.

**SC: Yeah, that's a great point. I'd never thought of that.**
LU: And so me and James were talking a little bit about this the other day, that in some perverse way you almost feel, I don't know if 'guilty' is the right word, but it's almost like you sit there and listen to "Number of the Beast" or you know, "Strong Arm of the Law" or some obscure UFO album, and you almost feel guilty for still getting an enormous amount of pleasure out of that. Because shouldn't there be something else? Do you know what I mean?

**SC: Preaching to the choir there.**
LU: So it's sort of like, 'okay, am I gonna walk into the next Metallica experience still inspired by Diamond Head?' I don't know.

**SC: And would that be such a bad thing?**
LU: I don't know, I don't know. In some way I just wish there was more. One major difference right now compared to the months leading up to "St. Anger," is that I don't listen to the radio. I mean basically, I just don't listen to the radio. So it's like, when people sit there and talk about the Killers or Bravery or fucking this band or that band, or whatever all these bands are called, I have no idea. I heard a Mudvayne thing a couple times that sounded pretty cool, but certainly as far as hard, hard rock/heavy metal is concerned it's been pretty fucking slim pickings in the last couple years.

**SC: Right. That's the truth. So, 40 songs, or was it 40 hours, of material that was recorded in jam rooms on tour? I mean, is that gonna be the starting point when you guys go back in?**
LU: I don't know. No idea. I have no idea.

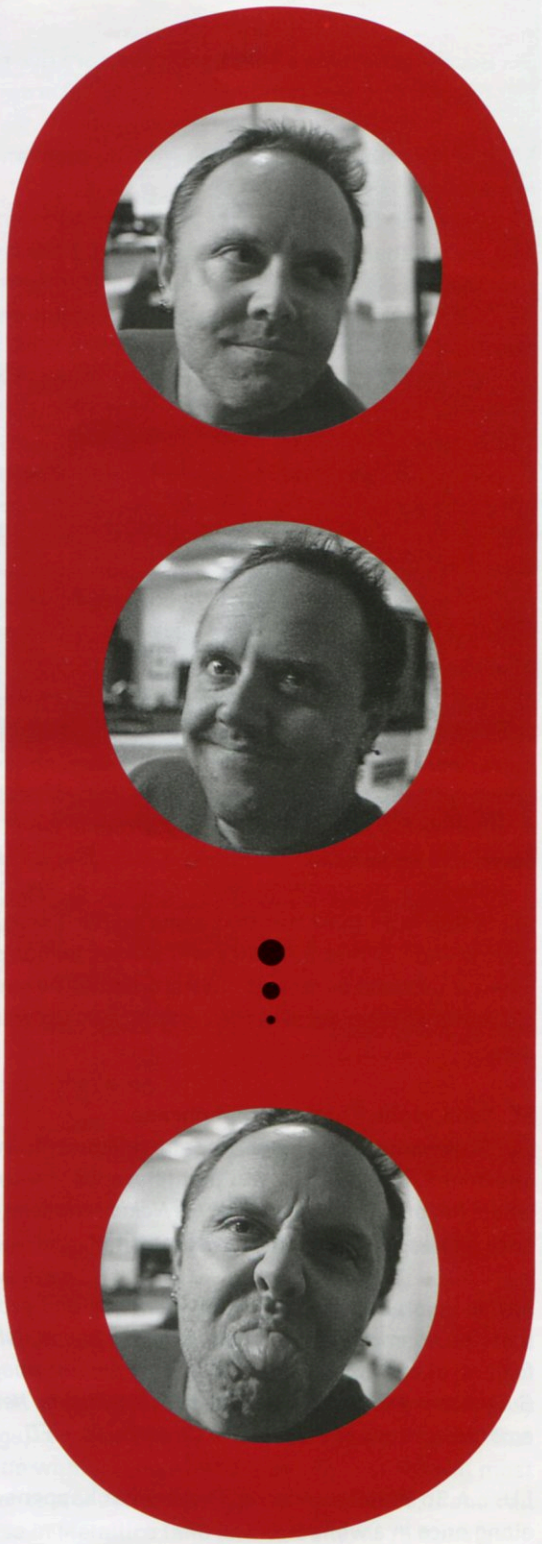
**SC: You know, we hear about the Presidio recordings, and all this. There's no plans? It's not like there's this secret master plan that 'yeah, there's always been another album that we're ready to put out.'**
LU: Well, if there is, it's certainly not coming from me. That I can tell you.

**SC: So what happens is gonna happen.**
LU: Yeah.

**SC: It's not been 'thought out' or pre-planned.**
LU: No. I mean, I have to tell you, that when I hear a record like the Slipknot record or the System record or something like that, I certainly, without being disrespectful to the fine work that "St. Anger" was, look forward to paying a little more attention to the sonics this time...

**SC: But that album sounded the way it did for a particular reason.**
LU: Oh, yeah, yeah. I would just say, if pushed, that I would want to make a record again that sounds...

**SC: Warmer?**
LU: Warmer.



**SC: Because that was a very harsh and abrasive record.**
LU: Yes, it was a very harsh and abrasive record.

**SC: It's one of the reasons I think it's very pleasant. Though it's exhaustive to listen to.**
LU: Yeah, and like I said at the time that was kind of the idea. And we got that out of our system. I would say right now, that I certainly look forward to spending a few more minutes on the drum sound rather than sort of ignoring it on purpose. Or making a record that has a little attention paid to the sonics of it. Other than that, I don't really have much of an idea yet of where it's gonna go.

In terms of the jam room stuff and some of those ideas, I'm as open to anything as I've ever been. I have a feeling that a lot of the Presidio stuff, and a lot of the second level stuff that we were fiddling with around the "St. Anger" days is probably gonna sound a little dated, a little lukewarm, and maybe even awkward. And it will be interesting to listen back to 'seven minutes before going onstage' and all of a sudden some magical riff coming out of the wrist of James Hetfield. But in terms of a starting place, I have no idea where we're gonna start, and I have no idea whether the other guys have been, you know, working on stuff on their own. I have no idea how we're gonna write, whether we're gonna work in the collective again or whether me and James are gonna kind of take the bull by the horns like we used to.

**SC: Is Bob in on this? Has that come up for discussion?**
LU: I would say that Bob Rock will always be our producer. You know, it's almost by default. It's not whether he should produce, it's more whether he shouldn't produce it. Do you know what I mean—

**SC: Yeah, right. That's a great phrase.**
LU: So I would expect Bob Rock to produce it unless he's not interested. But I can tell you that I have, as you can see here, a whole list of... *[Lars fiddles with his Nokia cellphone – ED]* ...things here, you know, ready to go at some point.

*At this point, Lars finds the 'play' function and proceeds to play a series of small riffs recorded into the phone, which sound as follows: aliboom pepeboom, bullyboom pepeboomapucky booma. Bully boom pepiboom. I am caught off guard by hearing the first embryonic seeds of the creative Ulrich mind. – ED*

LU: ...A So What! exclusive. That's what happens when driving along once in a while—

**SC: So your head's in the game.**
LU: There is, once in a while something, that shows up *[Lars plays more Nokia-recorded riffage: keepit ooh, keeponkeeping it ooh, buhbuhbuhbuh keeboom, boobooboobukay.]* ...as I start getting all misty-eyed. So if nothing else, at least there's three starting points. That's what can happen when 1-800 Dial-a-Ride is between pickups.

## THE STONES SHOWS

**SC: So, the Rolling Stones shows. As you said a while ago, shows are booked months in advance, so when you took these shows on, obviously it's the Rolling Stones, a wonderful opportunity, so on and so forth, but was it also quite selfishly the knowledge that (the shows) could signal the beginning of the next Metallica era?**
LU: No. That's not what it solely is. If you're gonna sit down and write a list of all the reasons that we're doing it, I would say that that's on the list, but there are other aspects of playing with the Rolling Stones that are just cool. Playing in San Francisco, that's just cool. You know. Getting a chance to play a couple gigs. Kirk Hammett said something that resonated in my head when we were together in March, when we met for that t-shirt thing. He told me that he'd started playing guitar again after not playing for a couple of months, and that it was really fun to play guitar again, and he kept, you know, he kept saying the word 'fun' as the key word, emphasizing it. And that word resonated in my head for most of the summer, that it would be great just to get together and play some gigs that were for nothing else, just for fun. Know what I mean? No agenda, nothing to sell, nothing to promote, and like I so eloquently said in that little release that we put up on **metallica.com**, it's just nothing other than fun. It'd be fun to go and play for 75 minutes with no pressure, and at the same time being able to cross the Rolling Stones off the list of bands that you would like to have shared the stage with once, amongst Deep Purple and AC/DC and Ozzy and, so on and so forth, Diamond Head, Motorhead and so on. It also does, one would assume, force the four of us to get in a room together and play some music, at least for a couple of days leading up to November 13th. So, hopefully that will be a positive experience, and will mean that there won't be another nine months on the other side of November 15th before we decide to do anything. If nothing else, it should be a good laugh. One other thing I've jokingly heard myself say in the last couple of months, is that one of the last frontiers of rock and roll that I've not yet experienced, and I've experienced

**ONE OF THE LAST BASTIONS OF ROCK AND ROLL THAT I'VE NOT EXPERIENCED IS THE AFTER-PARTY IN KEITH RICHARDS' HOTEL ROOM, POST A ROLLING STONES SHOW! I HEAR THAT THOSE SHINDIGS CAN BE QUITE INTERESTING. APPARENTLY IT'S THE LAST PLACE ON THIS EARTH WHERE YOU CAN STILL FIND SOMETHING THAT RESEMBLES ROCK AND ROLL CIRCA 1972, AND EVERYTHING THAT ENTAILS IN YOUR IMAGINATION.**

most of them, but one of the last bastions of rock and roll that I've not experienced is the supposed after-party in Keith Richards' hotel room, post a Rolling Stones show! And apparently, from a few of the people that have been fortunate enough to experience those moments, I hear that those shindigs and gatherings of people can be quite interesting. Apparently the Keith Richards' hotel room is probably the last place on this earth, where you can still find something that resembles rock and roll circa 1972, and everything that that entails in your imagination. So, let's see what happens. And if this doesn't get me into Keith Richards' hotel room post a Rolling Stones show, then I don't know what will! Then if nothing else, I know I tried my best!

**SC: Will the set be tailored to a Rolling Stones audience? Have these questions come up between you guys?**

LU: Not in the collective, no.

**SC: But you must have played this around in your mind?**
LU: Oh, you know me too well!

**SC: I mean you're a fan at heart. And fans are asking that question as well, so...**
LU: I guess I would say that, when my mind wanders in the direction of a Rolling Stones set list, I'd be lying to you if I told you that there were gonna be many surprises on there. I know what the boards are gonna say on the 16th, 'why didn't they play any new songs,' or, you know, whatever. This horseshit that people come up with. It'll be what it'll be. The set list will most likely be closer to a greatest hits type of 75 minutes, if one can use that phrase in Metallica land and actually fill 75 minutes!

**(THERE'S) A FUNNY PARALLEL BETWEEN DAVE MUSTAINE'S METALLI-BASHING AND THE RELEASING OF A NEW RECORD OF HIS. SO...X PERCENTAGE OF THE PRESS AROUND A NEW MEGADETH RELEASE SIMPLY BECOMES ABOUT METALLICA, WHICH IS, YOU KNOW, SAD AND PATHETIC.**

**SC: So we can safely say 'Dyer's Eve' probably will not feature?**
LU: You know what, I don't know. I don't know what the other guys have in mind. If you look at it from a logical point of view, since it's not our sound system, since it's not our stage, since it's not our gig in a sense, we're probably not going to be up and playing 'Dyer's Eve,' 'Fight Fire...,' 'Battery,' 'Damage...,' 'Hit the Lights' and 'Whiplash.' I would say that the super fast 'out of control' songs have a tendency to work better in smaller settings, simply because of the sound. So it probably would be a fairly logical statement to say that songs like 'Sad But True' will work better in that particular setting than 'Damage Incorporated.' I don't think that we're at a place where we need to prove anything anymore. It's not like, you know, come out and open with 'So What' and yell 'you boring old cunt.' We don't need all the irony and sarcasm. I mean, what do we have to prove to anybody? Especially in our home town.

## DAVE MUSTAINE

**SC: We should address the Dave Mustaine issues which have repeatedly come up. It irritated you to a great degree at one point on the tour, to the point where I think you considered for the first time in 20 years stepping off the high ground and throwing a volley of shit back at Dave. Why do you think this continues to come from him? Are you, as we sit here, at peace with the fact that Dave is, shall we say an idiosyncratic individual, cutting him some slack? For being that idiosyncratic person? Do you feel sorry for him? Or do you think it's lame, that this guy keeps on popping up, like 20 years later, and bitching about a life that is actually rather good as a consequence of his work with you?**
LU: I talked about it quite a bit towards the end of the tour. And my thoughts haven't changed much. I was saddened by the fact that his views on "Some Kind of Monster" were as extreme as they were, because I still say today, that those moments in the film were incredibly strong and incredibly emotional and powerful. And I'm certainly proud of my part in that. I'm a little bit perplexed by his reaction, but also a little bit mistrusting of it... because he wasn't able to follow through on that kind of openness in front of whoever he feels he has to serve. And I felt that was just a pity. One could certainly argue that all the shit that went down in the wake of it summarizes the different places that we are in, how we view our careers, just who we are, and so on.

**SC: When he was speaking up and out, why did you just not get him on the phone and say, 'look, dude, what the fuck's the problem?' And why does that not happen? I mean why could that not happen?**
LU: I don't know, man. I think I divorced myself from it emotionally. You were around at the height of all that stuff, and like I pointed out at the time, [there's] a funny parallel between Dave Mustaine's Metalli-bashing and the releasing of a new record of his. So there's this weird thing that's kind of sad and pathetic that, x percentage of the press around a new Megadeth release simply becomes about Metallica, which is, you know, sad and pathetic. But also, if you put it in perspective and still look at a couple of factual things, remember that the guy was in our band for just around a year...

**SC: Wow. When you put it like that...**
LU: ...there's two more. He was in our band for about a year. Before we released our first record – he's never played on a Metallica record. Okay, that's number two. It was 22 years ago. That's number three – okay? So put those three facts down, he was in our band for a year. He never played on a Metallica record, and it was 22 years ago. It's pretty absurd that it still can be that big of a deal. I mean to me, that's just fucking mind-boggling to the fucking highest degree. There was one other thing that happened, which was that in the wake of Dime's (Dimebag Darrell, the Pantera guitarist tragically murdered onstage late last year – ED) untimely and tragic death obviously, a year ago, when Dave kind of—

**SC: We're referring to the Pantera guitar player.**
LU: Yeah, when Dave, one day, two or three after Dime was killed, did a kind of 180 and said something like, 'I regret everything I've ever said bad about anybody,' and basically extended an olive branch or peace offering to everyone. And I was sitting there thinking, 'that's all well and good, but it's really fucked up that it takes a tragedy like someone dying in order for that to come up in you.' And what happened was, on the back side of that, I pretty much divorced myself from him emotionally and to be totally honest with you, Dave Mustaine hasn't really registered on my meter in the last nine months. I thought there was a pathetic element to that, like, you know, 'now the heavy metal community must stand in unison' and so on. And I appreciate that on the surface, but why the fuck does it take the tragic death of somebody like Dime in order for us to band together?! We should all band together, all of us, always, in the rock community. Do you know what I mean? So since then I've been emotionally disconnected from Dave. Now, as you're well aware, in a moment of boredom on an airplane from A to B, at some point just about a year ago right now when his last record came out, as you are well aware because you read it, I sat down and wrote him a letter that I was contemplating

publishing on some of the fine internet gossip services that we all have available at our reach. And I decided not to, but—

**SC: Quite wisely, I may add...**
LU: ...but certainly it was fun writing it.

**SC: Well, I have to say it was fun reading it. That was quite a piece of creative writing, I must say.**
LU: Well, thank you. And you know, maybe at some point we can do a So What! exclusive. When all this is safely behind us, because it was, I would have to say, without patting myself on the back too hard, that it was a fine moment of negativity and, if that letter doesn't hold the fucking world record in the world of heavy metal for low blows, then I don't know what does. And just because of that, it could be fun to publish it one day.

## REFLECTING ON THE TORBEN INTERVIEW

**SC: You sat in the summer with me talking with your father for over six hours about your family history, which when I look back I thought was a pretty incredible thing, especially when I tried to remember the last time I sat and talked to my dad for six hours. So, I mean, how was that, when you look back? How did it feel to do that?**
LU: Felt great. Felt great. It was great for me on many different fronts. It was great just for me to get a chance to throw some of that around in such a forum, just between the two of us. It was great to do it with you there, and certainly, it was a great thing to be able to have on the record, to be able to publish, and to share with whoever's interested. Obviously I'm the first person aware of the fact that some of the stuff can be pretty difficult to digest, even to understand, including me!, but I think that, as you rightfully said in your fine introduction, that if I'm fortunate enough to play a role, or a part, in what Metallica is or has been, then certainly everything that was talked about in that conversation, certainly on a second level, plays an indirect role in it. So if we are in a world of putting our lives on the line creatively, and as truthfully and as openly as possible through our music and through what we give, then certainly, pretty much most of that stuff plays a part in it. I also think, maybe somewhat selfishly, that my father certainly has an interesting take on Metallica, and speaks from a place where nobody else speaks from. And that those views in context of everybody else's views are valid, worthy, and interesting. And I think that if we continue to champion that So What! magazine is a forum for all special things Metallica, then it was an awesome story.

## BEING A FATHER

**SC: You said you've probably spent more energy in the last nine months being a parent than you've ever spent, in a direct sense. Are you happy with what you've done? I mean, it's not just about the fun stuff, it's about some of the shittier stuff, like discipline, doing the shit that you have to do. To be completely nosey, I saw on the fridge for example that there's a list of do's and don't's, things that won't happen during a school week. Very real parent stuff, stuff that needs to be done, and stuff you're doing, and which you've been doing for a while. So, I mean, has it been everything you've expected it to be and more? Has it been rewarding? What's it done to you as a person? A million questions in one there.**
LU: I would say it's been much more than just rewarding. Any time a marriage dissipates, there's a lot of bad things that come out of that, but certainly a positive thing is that single parenting has been incredibly rewarding. I feel like at this point in my life I'm closer to my kids than I've ever been before.

**SC: Which is what it's all about.**
LU: Yeah. But then my oldest, Myles, is the only one in his class out of 18 that is from a two-home family. Obviously, that is difficult to deal with. And there are things that come in the wake of that, like guilt, but that's a whole other story. The fact is, I feel that I probably have a better relationship with my kids than most other dads, simply because I'm there, simply because I spend more time with them. And when I have my kids, as I said earlier, I'm there literally as close to 100 percent of the time as possible. I don't go out like I used to, I don't rely on help like I used to. I do it pretty much all myself and it's great. But I'm a little unsure of how Metallica's gonna fit into that. And I mean, how Metallica's gonna fit into parenting, not how parenting is gonna fit into Metallica, know what I mean? So I have to approach the next phase of Metallica from that standpoint.

**SC: You're saying this from a sense of need, not a sense of obligation, right?**
LU: I'm not sure that there's a vast difference between those two words. So it'll be interesting the next couple years. Because when you are fortunate enough to take up to a year away from your day job, and you are fortunate enough to devote 24-7 to parenting, then you're very lucky on many, many levels. But there are also things about it that are a bit of a mind-fuck. It's a mind-fuck to not have access to your kids all the time. It's a mind-fuck to sit here right now and not be able to go in and kiss them goodnight, you know? The

extremes in it. Because when you have your kids for a set period of time, it's like 100 percent, full-on, and then the other time, you're kinda sitting there going, 'duh. Now what?' You know what I mean? I feel I'm sentenced to live my life in these extreme universes all the time, these parallel opposites, not just when it comes to parenting, but on all levels of my life, it's all about extremes, and once in a while I sit there and go 'what it would be like if my life was just down the middle some of the time?' Well, maybe that would be boring and I'd get restless.

## HUNGER, THE FUTURE AND THE ULRICHIAN WAY

**SC: As we wrap this up, let's address hunger for a second. I mean, is there still that hunger, do you trust in that hunger, do you trust that that hunger always sits quietly and strongly a little beneath the surface?**

LU: Yeah. I'm not scared, because I think I'm enough of a realist to just roll with where it goes, and so I'm not scared of wherever it's gonna go. As we sit here right now, I'm a little bit unsure of how the touring scenario is gonna work in tandem with what everybody's domestic needs are. I can't quite see that one at the minute, but I'm also comfortable in the fact that that's far enough off that by the time it becomes a relevant issue, we'll have found a way to deal with it.

**SC: And I guess this goes back to what you were saying, really essentially people don't change. They modify.**

LU: Yeah. And so, who knows. The idea of going out and playing 180 dates right now... I can't think of anything that would be further from my mind. But who knows what's gonna happen on the other side of, you know, a creative endeavor. I think the point of origin with your question was whether I was scared about whether we would still have the hunger...

**SC: Not specifically. I mean your specific appetite. I don't think you can speak for everyone.**

LU: No, I think it'll come. The only thing that you want is not to force anything. And so I'm sure that all the shit will flow naturally when the time is right. And I think there will be some good stuff coming. I know we still have it in is, as long as it happens naturally like I said. I don't quite know how a touring situation's gonna fit. Sometimes I hear, you know, your Peter Mensches of the world say, 'yeah, and then you'll just go out and

play another 180 dates' and I'm kind of sitting there going, like, 'hmmm okay. I don't know.' Who knows how that's gonna shape up? I have no idea.

**SC: It seems it's fun for you not to know. Without turning this into Therapy 101, again, you've always been someone who likes to bend schedules, work with schedules, be in control of schedules, be in control of what's happening and here you are, almost dare I say, blissfully saying that you're not sure what's gonna happen, but you know something's gonna happen at some point and that it's gonna be fine. That's quite a step forward, isn't it? As opposed to you saying, 'well, on the eighth day of the sixth month...'**

LU: Yeah, because I'm comfortable enough in my own skin to know that if one of the things that happens is nothing, then I'm comfortable enough with that option.

**SC: Well, you have to admit that's never been something that I've known you as having been comfortable with.**

LU: I don't know, man... if I fucking open up the pink section *(Sunday San Francisco paper's arts and entertainment section – ED)* and see Metallica's name in Konocti Harbor, you know, I'm gonna fucking resign! That'll be the first phone call! I mean, who the fuck knows. I'd like to think that I'd run in the opposite direction, but who knows. Maybe, one day we'll end up playing a residency at the Konocti Harbor and we'll all be really fucking happy about it. Who knows. I've certainly learned enough from listening to myself babble on aimlessly that I or you should always be open to things never quite playing out the way they're envisioned.

**SC: Yeah, you should always be, but let's be honest. It's not always been that way, and you've often wanted to control...**

LU: Well, that's because most of the time they end up playing out the way I want 'em to be! Look, don't make too much out of what I'm babbling on about here! If there's one thing I hope I'll always be guilty of, it's telling my truth, saying my truth in the moment. And as much crap as has come out of my mouth over the years, one thing people can never take away is that it was always the moment's truth with a reserved right to change point, opinion or course at any given time.

**SC: So this is a 'moment?' I could speak to you in a month's time and you could have a calendar set up. Is that what you're saying?**

LU: Yeah, of course. I got a couple things I gotta get through on a

personal front and I can't yet see the wood for the trees. I've still got some time consuming issues that are right now preventing me from fully enveloping myself in the world of Metallica, and on the other side of that, I feel I'll be back tenfold. And if we sit here again around this table three months from now...like I just said... when I sit and read some of the horseshit that's come out of my mouth in the past, I take it with a grain of salt, and I certainly encourage everybody else to take it with a grain of salt and not get too stuck in my—

**SC: So don't judge you by today's truth, just take it as a moment in time, and this is what it is.**
LU: Right. To me, you know, that's my life, man. I'm just a collection of moments in time, and I see Metallica the same way, a collection of moments in time.

**SC: You are your father's son, mate, I'm telling you.**
LU: Right.

**SC: And people will say that to Myles and Layne.**
LU: Sure, yeah. And as much as I cringe when I see a picture of Metallica in May of 1996, or as much as I cringe when I think of what I was deeply enveloped in during the spring of 2000 or whatever, look, that was the truth at that time. And I really do feel that I am completely at ease and accepting of what that is. And if part of Metallica's legacy will be all that horseshit that we went through in the spring 2000, or if part of Metallica's legacy will be the way we looked in 1996, then so be it. I am completely comfortable with that, as much as your "Master of Puppets" moments or whatever else is there, do you know what I mean?

**SC: They're all part of the same story.**
LU: Yeah. Yeah. And I don't think that one could exist without the other. Like I've said many times before, when the 'Tallica obituary is written, if the legacy turns out to be that "Re-load" was the low point like many people say, I'll put that up against any other fucker's legacy at a moment's notice. That's the interesting thing, people sit there and go 'this, that, blah, ha' but they don't live it. They don't fuckin' live it. They just experience it secondhand. But to me, the next record can't exist without "St. Anger," and "St. Anger" can't exist without "Load," "Reload," "S & M" and so on. It is what it is, all part of the same story...

**IF THERE'S ONE THING I HOPE I'LL ALWAYS BE GUILTY OF, IT'S TELLING MY TRUTH, SAYING MY TRUTH IN THE MOMENT. AND AS MUCH CRAP AS HAS COME OUT OF MY MOUTH OVER THE YEARS, ONE THING PEOPLE CAN NEVER TAKE AWAY IS THAT IT WAS ALWAYS THE MOMENT'S TRUTH WITH A RESERVED RIGHT TO CHANGE POINT, OPINION OR COURSE AT ANY GIVEN TIME.**

HEY HOODRATZ x HOW'Z IT ?x

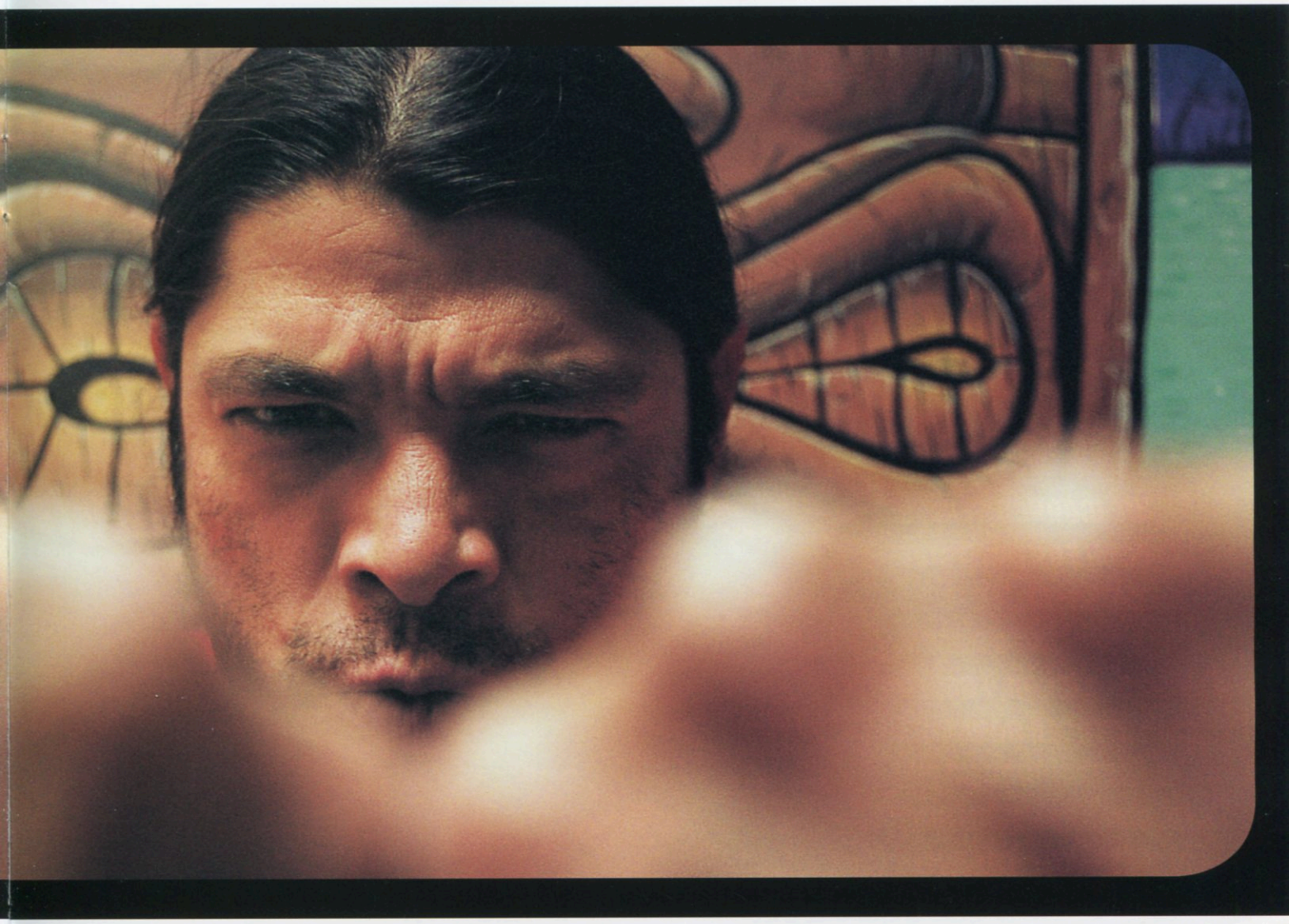
THE EDITOR HAS ASKED ME TO UPDATE YOU ON TRUJILLO MATTERS

SO IT'S BEEN LIKE THIS...

and now...
an update on

# ROB TRUJILLO

by Rob Trujillo,
as told to Steffan Chirazi



**SINCE NOVEMBER,** I've been spending a lot of time with my son (Tai), and that's been great because normally when I come off the road, and if there's down time, I would be doing some sort of recording project or still doing some stuff that revolves around music. And then I'd be doing a lot of surfing, and those are things that I love to do, but there's nothing like spending time with your kid, you know? It's been an amazing experience for me. I've still been surfing, of course, and musically I started learning flamenco guitar. My father used to play flamenco guitar, and I never really got into it. And then three or four months ago I purchased a guitar and started jamming on it, and now I'm starting to become sort of addicted. It's great because it's the same sort of technique as the bass, at least for me because I play with my fingers, so it's both a similar technique and a new challenge, plus it's actually inspiring for me as a bass player to get into that. Let's see, what else... I'm just getting more and more fired →

**WE WORKED REALLY HARD FOR OVER TWO YEARS SOLID...SO IT'S A WELL DESERVED BREAK, FOR SURE. I MEAN, I NEVER EXPERIENCED ANYTHING SO DEMANDING ON MY END, AND THE BREAK WAS DEFINITELY NEEDED.**

up about getting in the studio, really excited, like, the creative juices are definitely starting to flow.

This is the first time I haven't been working on any side projects during a break and it's scary at first, because for 15 years it's never been that way for me. Something would always pop up. A tour with somebody, an album... maybe at one time in my life there was down time where there was nothing going on, and that was when Ozzy went and did his first tour with Sabbath. And he did that for a year, and I remember for about six months there was nothing going on outside. So I ended up going in for some operations that I needed to take care of anyway, a double hernia operation and a surfer's ear operation. But the difference is that with the situation I'm in now, we know that we're going to get creative. We know we're going to make an album. But it's important to remember that we worked really hard for over two years solid, and those guys were working for three years making the album and everything. So it's a well-deserved break, for sure. I mean, I never experienced anything so demanding on my end, and the break was definitely needed.

On the tour I had to be in good shape, I had to eat right and look after myself. I mean, my knees went, I got tendonitis of the knees probably about three months into the beginning of the tour, so I had to deal with that the whole tour. So our chiropractor was doing acupuncture, doing the yoga stretches, stuff like that. And that really helped me, that got me through the tour. As far as getting into the nutrition and getting a more of a kind of a vegan thing going, that was great for me internally. That felt really good. So right now, these past months, I've been weight training and the other end of that is that I need to do more of the yoga now and I need to do more of the internal cleansing. And the reason for all of that is because when we go back on the road I want to make sure that my body's stronger and can handle it and I don't have the problems I had last time at the beginning of the tour. Because when you play with Metallica,

it's like playing an extreme sport sometimes. You're out there for well over two hours. Your body takes a beating on some of those stages, and it's very physical...I know it sounds silly but it's true.

**SO IT'S BEEN COOL TO HAVE SOME TIME OFF,** and the chill moment for me would have had to have been in Portugal, down in the southern region of Portugal which is called the Algarve. My wife and kid were in Morocco so I had about a week to myself. I mean, I missed Tai immensely, but it was nice to be able to wake up late, surf all day, drink a little wine. And you know, hang out with my surfer friends. So that was really fun. I did also go to Mexico, I went on a surf trip to Mexico, Cabo San Lucas, for a week, and that was really nice. But it's very important to balance your family life and your recreational life. You know, obviously you need your family life and that's a priority, but at the same time it's great to have that release on the other end of the spectrum. And I just feel rejuvenated when I come back from even a short surf trip. We're going to Hawaii this winter, in December, and I'm definitely going to get Tai in the water at that time. Get him on a little boogie board. I can't wait. But we've done a lot of traveling. The family has definitely done a lot of traveling.

We went to Spain, Morocco, we were in Marrakech...Morocco was beautiful, very inspiring musically, and the culture there is all about, they're very religious. And you kind of learn to respect the fact that they're so committed to their belief. And check it out, understand that Muslims aren't all extreme, people have got to understand that not all people are dangerous and extreme based on their religious belief. They were actually very nice, and the culture's very interesting. The music is amazing. I mean Moroccan music actually really inspired bands like Led Zeppelin and people like Jimi Hendrix, to the point where Jimi Hendrix actually wanted to buy a town in Morocco, you know? In fact I went surfing in that town.

We went to a Moroccan bazaar (market) but we had a guide. If you go to Morocco it's very important...'haggle management!!!' But y'know, I did a bit of haggling on my own behalf, actually more than just a bit. We ended up buying a ton of Moroccan lamps and lanterns, with beautiful ironwork and art glass and stuff for my place in LA. It was a lot of fun. We had a couple crates, we didn't know if we'd ever get them and they finally showed up four months later, but that's okay.

So that was an amazing journey. And in Mexico we went to a place called Ixtapa, to a nice resort there which catered to kids and babies, plus I scored some really powerful surf there. That was cool. Mainland Mexico has very powerful waves. And locally we went to Lake Tahoe for a week, which was also really nice.

As far as keeping in touch with the rest of the band, I think everybody in the band feels very connected, and it's not like we need to talk to each other on a weekly basis or a monthly basis for that matter. We can go months without talking to each other, and it's fine. I saw Kirk a fair amount. Kirk and I went surfing a few times in the last few months, which is nice. Lars and James, they were traveling a lot too, so it was difficult to catch up with them. If Lars is in Denmark for a month, and I'm in Mexico, obviously we're not going to connect. James was all over the globe as well. I know he went to New Zealand for a while. But the couple times that we've been able to hang out and spend a little time together it's been great, we have a lot to talk about and share, and it's great seeing your brothers. I mean remember, we were together every day for two years on the road and whatnot, so it's not like being away from 'em is a negative thing.

**I KNOW SOME PEOPLE SEE THE ROLLING STONES SHOWS** as a sort of easing back into the creative process, and I think that they're right on that. The exciting thing about what we're going to do is that it's new territory, but in an exciting way. Not a negative way at all. It's like this is exciting. "St. Anger" was made through a lot of transition, and this album's going to

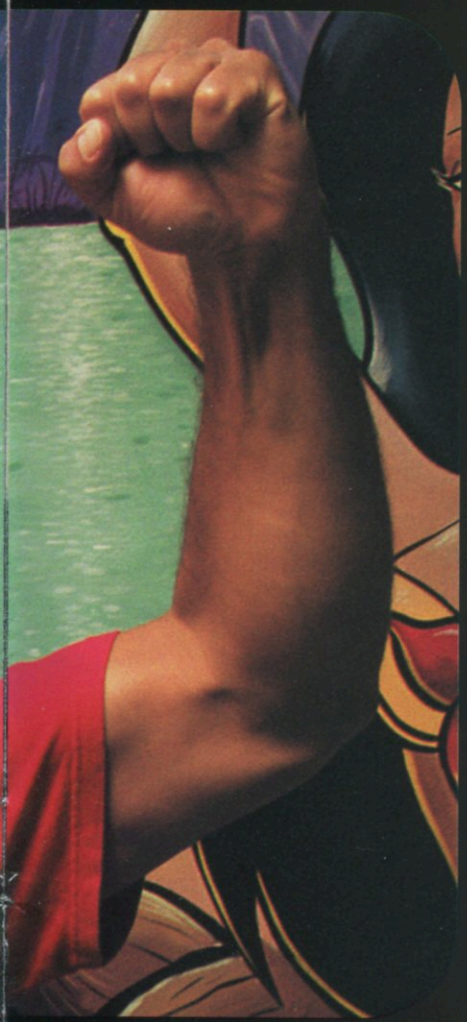
be made after our connection, after a couple years of touring and the whole deal. And there's this kind of new life and new blood and new creative energy that is floating around us now. I feel it. I know James does. We're all really excited, and we're excited because we don't know exactly what's going to happen. We know it's going to be heavy and we know it's going to be right, but we don't know exactly what it's going to be.

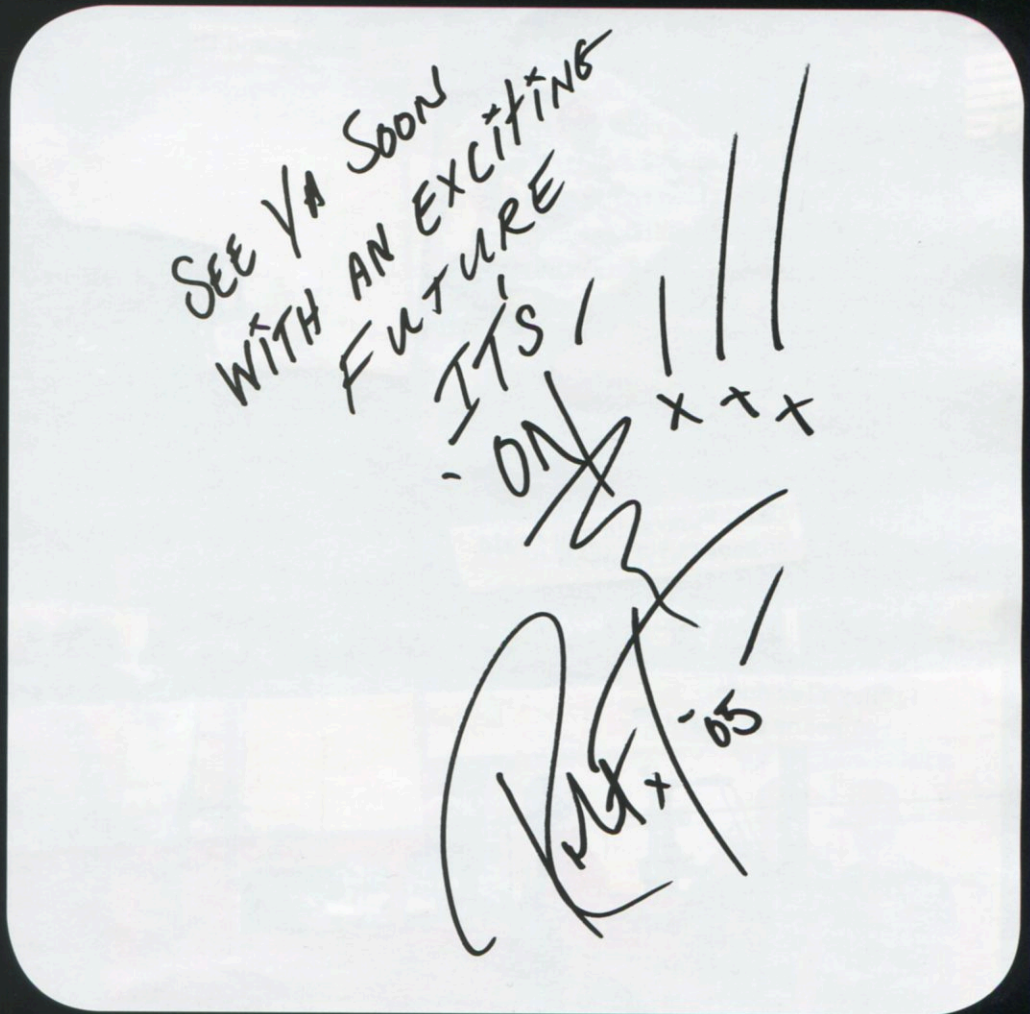
The thing is, when we were on the road we were jamming every night before the gigs, which was great. I mean you're talking about over 60 hours of music that we've got filed away, which is great. But I'm also excited about having the time off and coming back together, and it's like jumping back into the sack, you know what I mean? And it's being fired up, and having that time and being inspired to play again and be creative together. So I think that it'll be interesting to see what we come up with when we come back together. We have all that stuff there, and it's great. But I think it's going to be great to get together and throw down.

I think a lotta people are wondering what sort of set we're going to do...speaking for myself, I'd like to do what we do. I mean from my end, I think that would be the way to go. When I played with Suicidal Tendencies, we would try not to lighten up our set or cater too much to a particular crowd. Sometimes we took it in the other direction, you know. Not to say that that's what Metallica needs to do in this situation, but I think that it would be a lot of fun to go out there and maybe challenge ourselves with a couple songs that maybe people wouldn't expect. I wouldn't mind playing 'Dyers Eve' at the show, myself. It'll never happen...

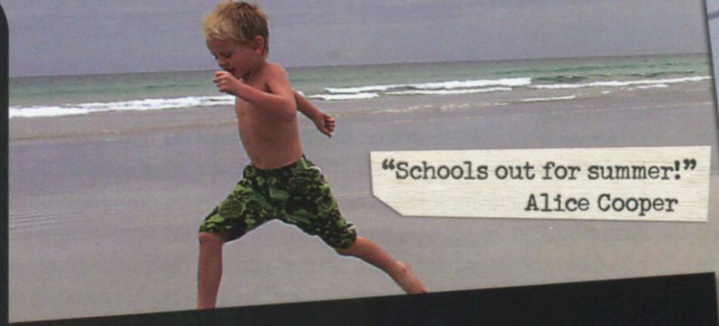
But yeah, I think we'll be getting going here in the next few months, and these Stones shows are a really cool way to start workin' again...and when we do get back, I think we'll be working with the same team...Bob (Rock – ED), the same team and we're gonna make it happen!

So I'm gonna leave it there for now...

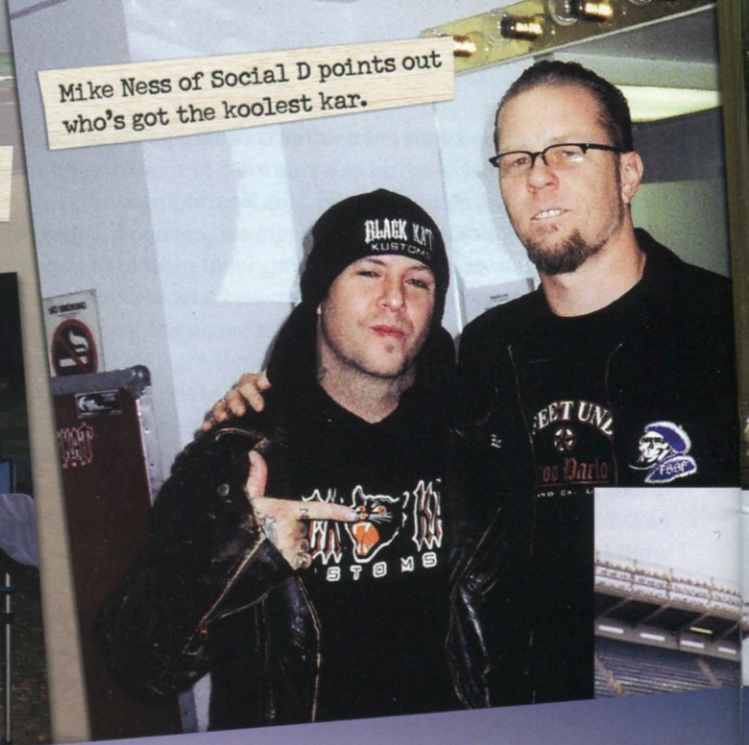




# and now... catching up with James



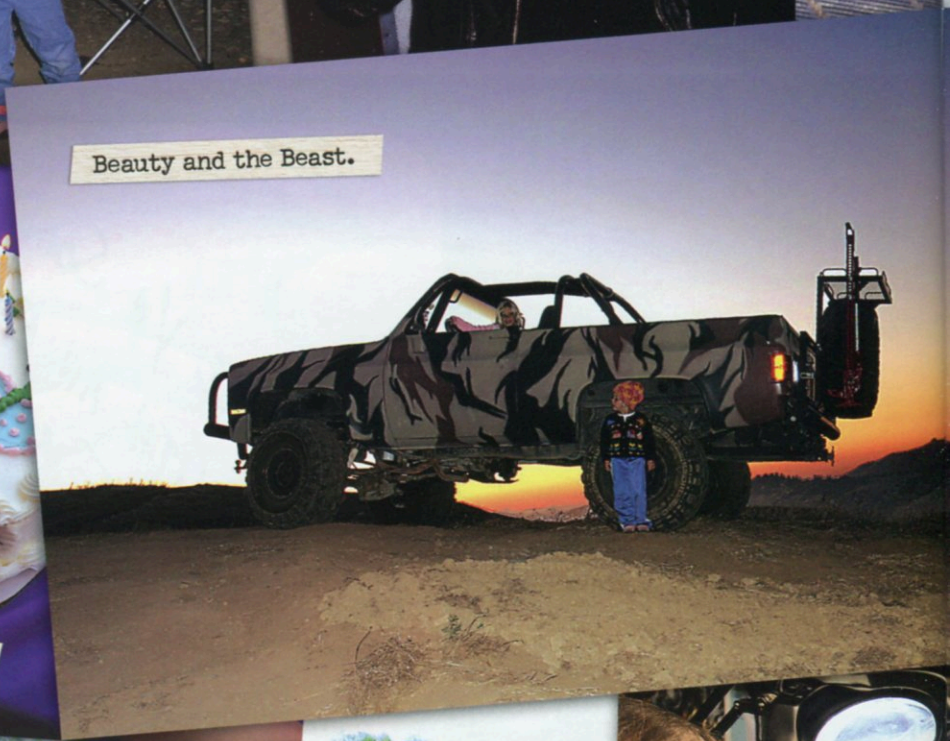
"Schools out for summer!"
Alice Cooper



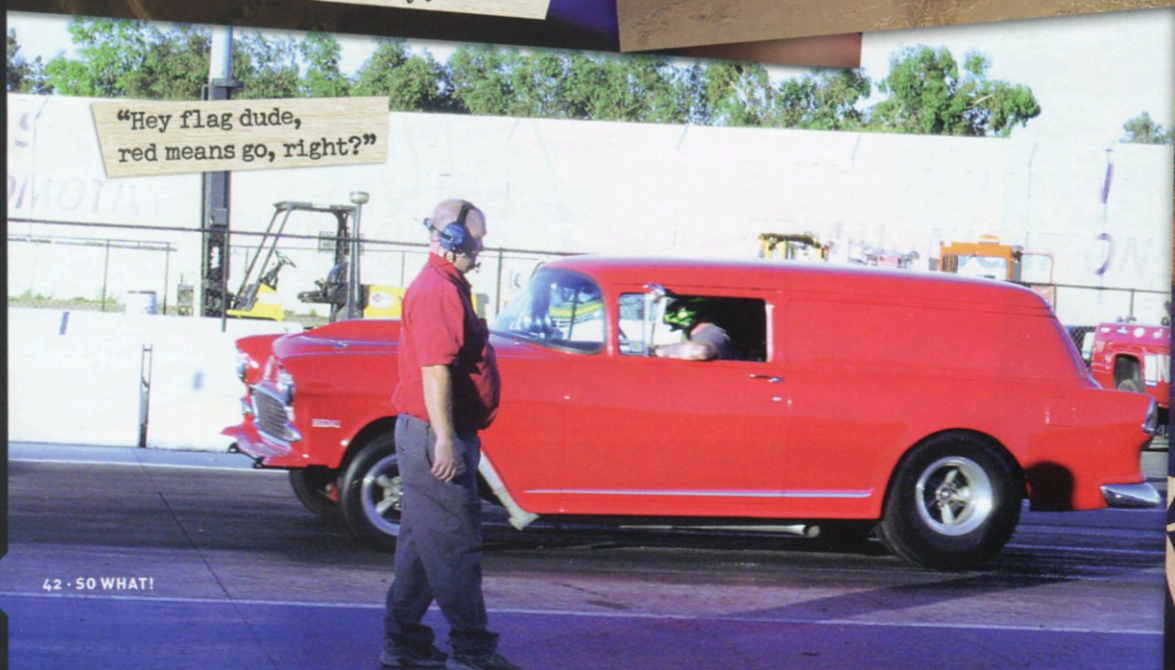
Mike Ness of Social D points out who's got the koolest kar.

"On guard, you firey one!"

Cali, "who said you could be seven already?"

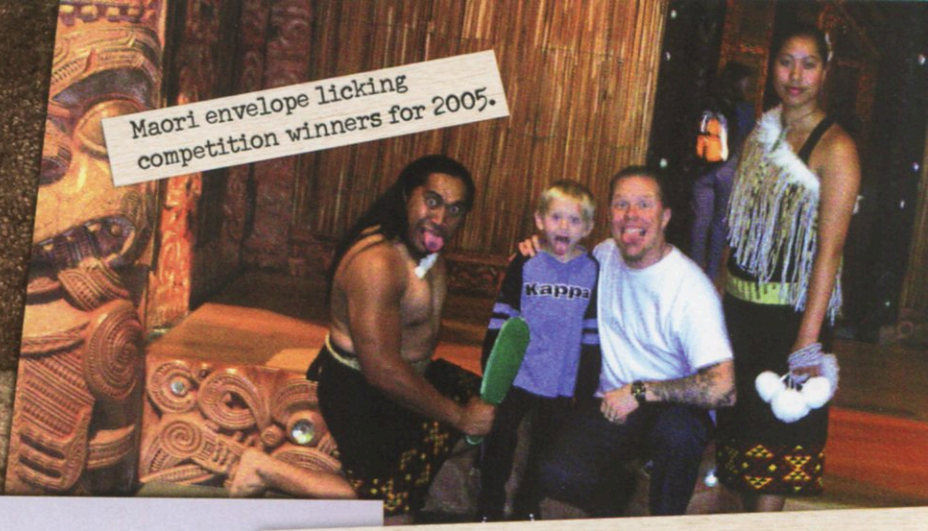


Beauty and the Beast.

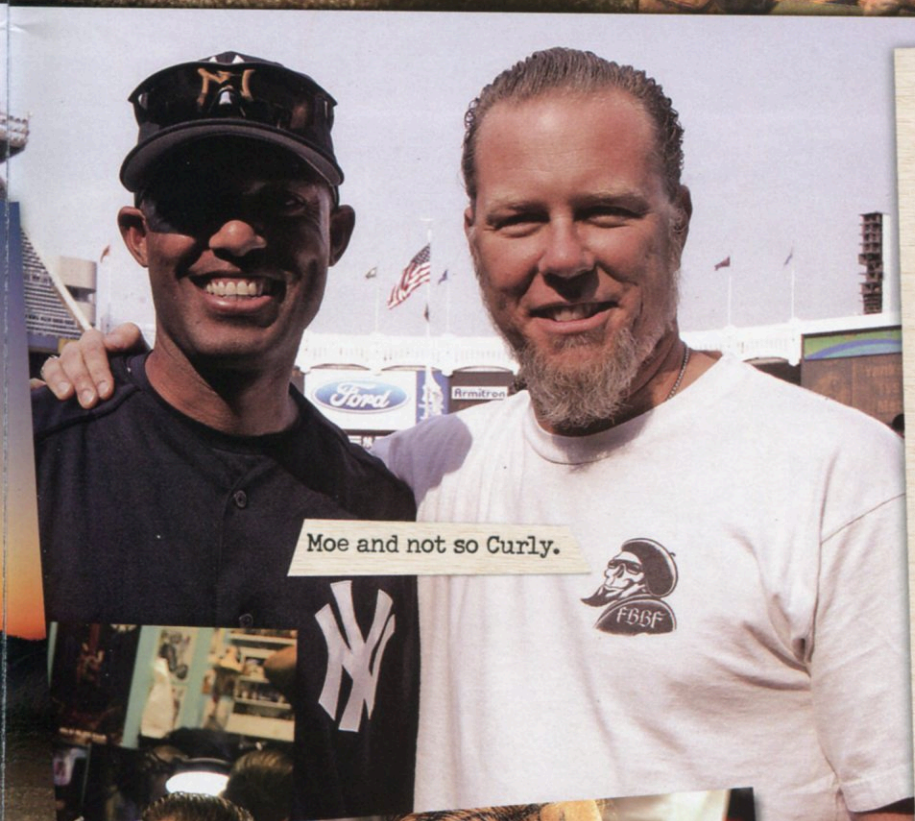


"Hey flag dude, red means go, right?"

"Yea, we're cute."



Maori envelope licking competition winners for 2005.



Moe and not so Curly.

Hey there,

For a guy that doesn't relax too well (and still don't) I've been pretty busy chillin with family and friends. Besides getting to know my couch... zzZZzzZZzz, I've been travelin too. Travelin?! Weird huh? Tourin' without gigz is strange but great too. Exploring places that I've only seen the insides of the hotel (and insides of my eyelidz) before. Soakin in the local sights. I think the kidz are on their own tour, rating resort waterslides.

We hosted the Hetfield family reunion this summer. Yikes! How can family be so difficult and fun at the same time?

Doin' plenty of projects too. Skoots and sledz (bikes and cars). Lotsa "garage therapy". Makin sparks keeps Papa balanced and happy.

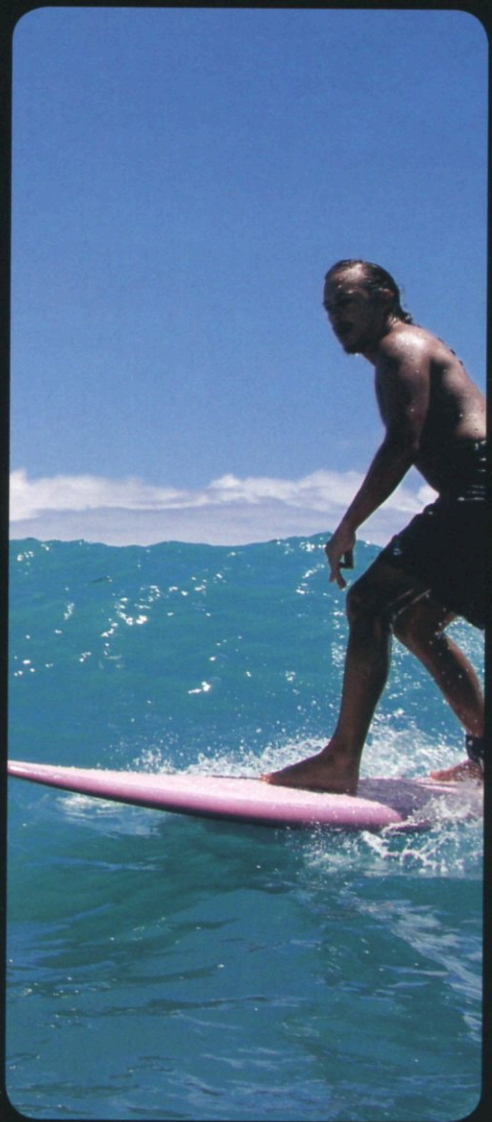
Lookin forwards to writing with the boyz (especially Rob 'true' T) this fall too. Lotsa R&R = guarantied creative sparks flyin @ HQ. 'Til then, take care of yourself.

Miss y'all,
Love & respect,
James 'Papa Het'

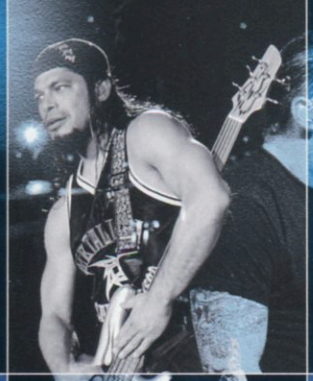
"Jesus, that hurts!"

"Psst...this **is** safe, right?"

# and now... catching up with Kirk



Hi!



# eye of the BEHOLDER

Aaron Thurman

James Henry

Jesse Avila

Krystal Hood

Danica Cockett

Mike Angileri

Devon Nelson

Rod Harris

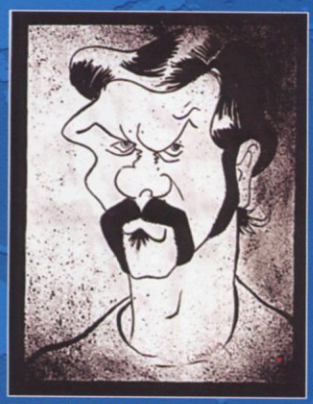
Phil Spear

Bethany Paige Guthrie

Amy Hawkins

Kristen Schmitigal

Alisa Muganova



Steve Wameling

Ghia Leclair

Marie Evans

Rene Clement

Steve Hukari

Dan Matlick

Dan Szulecki

THE METCLUB STORE

# CLASSIC TEES

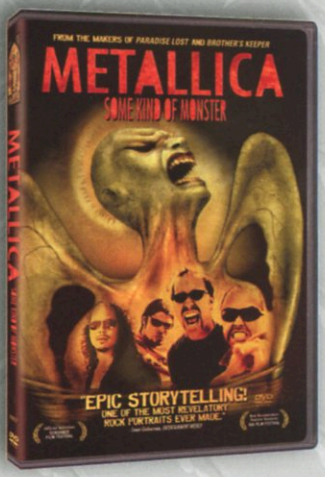
$15.50 EACH

| | Item | No. | Sizes |
|---|---|---|---|
| A | DORIS | T111 | L, XL, XXL |
| B | DAMAGE INC. | T102 | L, XL |
| C | JUSTICE | T106 | M, L, XL, XXL |
| D | RIDE THE LIGHTNING | T107 | L, XL, XXL |
| E | KILL 'EM ALL | T101 | L, XL |
| F | MASTER OF PUPPETS | T105 | L, XL, XXL |
| G | METAL UP... | T103 | M, L, XL |
| H | FLAMING SKULL | T114 | L, XL, XXL |

## 3-D MOUSE PADS

$12.95 EACH

| Item | No. |
|---|---|
| MASTER OF PUPPETS | MP02 |
| LOAD | MP03 |



## DVDS

| Item | No. | Price |
|---|---|---|
| SOME KIND OF MONSTER | DVD07 | $24.99 |
| A YEAR & A HALF | DVD03 | $24.99 |
| LIVE SHIT: BINGE & PURGE | BOX02 | $54.99 |

## BOOKS

| Item | No. | Price |
|---|---|---|
| SO WHAT! | B06 | $29.95 |
| LYRIC BOOK | B02 | $19.99 |

**www.metclub.com**

*e-mail or write us for a complete catalog of Metallica merchandise*

MEMBERSHIP NUMBER (REQUIRED) _____ ADDRESS _____

NAME _____ CITY/STATE/ZIP _____

EMAIL _____ COUNTRY _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

ITEM _____ SIZE _____ QTY _____ EACH $ _____ PRICE $ _____

**SHIPPING AND HANDLING** Use the following table to determine your shipping and handling charges. **Outside the US, please double these charges.**

| | |
|---|---|
| Subtotal is $4.99 or less | $3 |
| Subtotal is between $5 and $24.99 | $6 |
| Subtotal is between $25 and $69.99 | $10 |
| Subtotal is over $70 | 15% of Subtotal |

SUBTOTAL $ _____

7.75% SALES TAX (**CA ONLY**) $ _____

SHIPPING & HANDLING $ _____

TOTAL $ _____

**PAYMENT METHOD**

☐ Check

☐ Money order

☐ Credit card

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

Members may order online at **www.metclub.com**, or fax credit card orders to (415) 458-1752. We accept American Express, Discover Card, Visa and MasterCard as well as checks and money orders (in US Dollars only). Checks/money orders should be made payable to The Metallica Club. Please allow 3 weeks for processing ALL checks. Mail to: 369 B Third Street, PMB # 194, San Rafael, CA 94901-3581 USA. For order inquiries, email **order@metclub.com**.

RAMONES